

RELEASED: 1986  
J. MICHAEL MANNING

Producers: W. Hill  
B. Hayward  
Director: M. Manning

STARRING:  
JUDD NELSON  
ALLY SHEEDY

BLUE CITY  
by  
LUKAS HELLER  
and  
WALTER HILL

Revised Third Draft screenplay

Based on the novel  
BLUE CITY  
by  
Ross Macdonald

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A HILL-HAYWARD PRODUCTION  
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5555 Melrose Avenue  
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FADE IN:

1 EXT. BRIDGE AND HIGHWAY, FLORIDA KEYS - DUSK/SUNSET 1

BEGIN MAIN TITLES

Illuminated only by the headlights of light traffic, we see the faint amber of a flat landscape. Encompassed by water, this ribbon of road glows like a deserted landing strip balanced in the ocean, a line of light that comes from and goes nowhere.

With its headlights cutting through the mist, a Greyhound Bus approaches along the two-lane highway straddling the trestle bridge. Swooping up the steep incline, where the road arches abruptly to provide headroom for shipping, the bus clears the crest of the bridge and moves down the slope of the far side.

2 INT./EXT. GREYHOUND BUS - BILLY TURNER 2

who is twenty-two and thrown together in a manner that allows those who like him to describe him as handsome. A curious combination of sardonic intelligence, proletarian attitudes and amiable physical vitality -- he's coming home with a mission.

Lounging by a window in the rear seat with his hands buried in the pockets of his wind-breaker, Billy is gazing out at the bleak landscape, when something o.s. makes him react...

3 POV 3

The road sign that fades in from the gliding bus reads:

WELCOME TO

BLUE CITY

POPULATION 17,453 ALTITUDE 14 FT.

4 RESUME SCENE 4

One of the handful of somnolent passengers -- a YOUNG SERVICEMAN, shakes himself, glances blearily out into the darkness and catches Billy's eye.

SERVICEMAN

You live here?

BILLY

Used to.

SERVICEMAN

Lookin' for work?

(CONTINUED)

BILLY

Hmmm, there's a thought. So far I haven't exactly been a model of industry in my life...

Billy smiles almost ruefully.

BILLY

But I do have some connections in town. So I suppose anything's possible.

He turns away to look out the window again.

BILLY

shows no further interest until the bus pauses at an intersection in the choice residential section of town, at which point he cranes forward to look out at an imposing mansion with a generous lawn that sets it well back from the sidewalk. There are two expensive cars in the driveway, but no other signs of life, and the blinds of the upstairs window are down.

Now, as the bus pulls away from the intersection, Billy turns in his seat and continues to gaze back through the rear window.

EXT. BUS DEPOT, BUSINESS DISTRICT, BLUE CITY - NIGHT

The bus pulls up to the deserted depot which glows by the light of its neon emblem. Billy gets off along with TWO other PASSENGERS, who rapidly vanish into the darkness as the bus moves off again. He stands for a moment at the curb with a small canvas bag at his feet, holding an old worn basketball.

As the roar of the bus fades into the night, the jocular sounds in the distance seem to jog Billy's memory as he strides off in their direction -- dribbling the ball as he goes.

EXT. MALLORY SQUARE - NIGHT

A pleasant intersection of brick streets filled with parked cars, pedestrians, and tourist-style tropical festivity which seems in total contrast to our introduction to Blue City. The four corners of the square each have their own bar/cafe which have no distinct entrance, just open arches filled with party-hearty bodies that spill onto the sidewalks.

The sound from each corner hails a specific flavor; yet all becomes homogenous in the center. Everything is in motion -- guys in colorful Hawaiian shirts with OP shorts, girls in halter tops and cutoffs -- all with drink in hand. The feeling in town is pleasure time -- tourist style.

8 EXT. JOE'S BAR - MALLORY SQUARE 8

The white-washed walls of the building are barely visible through the sea of bodies which appear to move in sync. Billy maneuvers his way through one of the many packed entrances and goes on in... \*

9 INT. JOE'S BAR - MALLORY SQUARE 9

Crowded... It is unclear as to who Joe is since the person who looks to be in charge behind the counter is a WOMAN BARTENDER named KATE, who probably is as seasoned as the whiskey she pours... Near the bar are a series of milk crates which have been arranged to provide the stage (illuminated in various reds and blues) for a singer and his combo. Table and chairs surround this platform and are serviced by women dressed in a "uniform." (Note: The Blue City nighttime service uniform is a thin-strapped undershirt which reads JOE'S BAR "Come and Get It," 501 cutoffs and sneakers. The no-bra look is both mandatory and highly popular with both sexes.) \*

10 BILLY 10

spots an empty space at the bar and moves in to place his drink order with KATE... He places the basketball and canvas bag at his feet. \*

Billy is lodged between two couples who, based on their level of "fun," have been at Joe's for some time.

KATE  
(over the din)  
Yeah?

BILLY  
Give me a draught, please. \*

KATE  
Bud, Ole, Stroh's.

BILLY  
Stroh's.

He looks at the couple kissing next to him -- smiles back at Kate.

BILLY  
They're lookin' for love in all the wrong places.

KATE  
What?

BILLY  
Ah -- Just a joke.

(CONTINUED)

Billy turns and watches the singer work his way through a song. Kate returns with Billy's brew. \*

KATE

Two bucks. \*

As the song and uproar continue, Billy digs into his wallet...

BILLY

Isn't that Johnny Perks?

He indicates a bartender down the way.

KATE

Yeah, that's him. You know Johnny?

BILLY

We went to school together.

He lays a single on the bar.

BILLY

This is for the beer.

Lays another single down.

BILLY

And this is for you since you have to listen to that guy play all night.

Billy gives her a smile and a little salute, then turns back to look at the singer. Kate moves behind the bar, talks for a moment to JOHNNY PERKS, indicates Billy, then goes about her business.

Johnny approaches Billy, who still has his back turned, now seemingly grooving along with the very loud music.

PERKS

Billy Turner. Long time no see.

Billy turns, gives Johnny his best smile.

BILLY

Hi, Johnny. How ya' doin'? Hey, remember that time you pissed on me in the shower after basketball practice? \*

Then Billy hits him as hard as he can with a straight right. Perk goes down -- Billy jumps up on the bar to try to get at him again, but is restrained by several bar patrons. Billy hits one of them and all hell breaks loose. \*

TRANSITION.

END TITLES.

11	OMITTED	11
12	INT. CELLS AND CORRIDOR - JAIL - BLUE CITY - DAY	12

Billy sits on his bunk, nursing a bruised skull. Somewhere O.S. a heavy steel door slams and footsteps approach, accompanied by the jangling of keys. Billy still has his basketball... He tosses it against the cell wall now and then. \*

12A	ANOTHER ANGLE	12A
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THREE poorly dressed HISPANIC MEN in the cell across the way lounge in dispirited lethargy. The JAILER, a young redneck, moves INTO FRAME, calling out as he approaches.

JAILER

Okay, taco-time. You guys can haul your asses outa here.

The three Hispanics are already crowding to their cell door. The Jailer glances at them sourly and speaks to Billy as one Anglo to another.

JAILER

Fuckin' marvelous, all of a sudden they unnerstand English.

He unlocks the cell and the three men start to file out; Billy moves across and stands by the bars.

BILLY

So do I.

JAILER

These creeps have got someone to stand bail. Who do you have, asshole?

He starts after the three men, Billy calls out reluctantly...

BILLY

Hey...

The Jailer pauses, looks back...

BILLY

Have someone call the mayor around here. Last time I heard he was supposed to be my father.

The Jailer gives him a look of profound disbelief, then goes out without replying.

The Jailer ushers Billy into the presence of LIEUTENANT ORTIZ, a crew-cut, obsessively neat Latino about thirty; a man who is also exceedingly proud of his integrity. Ortiz gestures to a chair by his desk, gazes at Billy speculatively, and waits for the Jailer to leave before speaking; all the while he occasionally bounces his basketball. \*

ORTIZ

Do you usually go around punching people out?

BILLY

Only on special occasions.

ORTIZ

What'd you have against Johnny Perks?

BILLY

He was an asshole.

ORTIZ

Yeah, well, hey man, I guess that might explain it. \*

BILLY

Look, you know how it is, I'm a local, been gone for a few years, came back to town for my birthday. My dad always picks me up in jail on my birthday. \*

Ortiz, unimpressed by Billy's attempt at humor, pokes at the folder on his desk, which contains Billy's charge sheet. \*

BILLY

Excuse me, sir, but when did you start working here? I don't exactly remember your face harassing me and my friends during my teenage years.

ORTIZ

I came down from Miami a year ago...

BILLY

Since you're new here, you wouldn't know about all this. My getting thrown in jail is one of the standard attention-getting devices I use. My dad comes down and gets me out and we have a little reunion. These theatrical touches are popular in my family.

(CONTINUED)

ORTIZ

Evidently, I see you got all of fifty-seven dollars here. No credit cards, nothing... What have you been doin' for a living?

BILLY

I've been a close student of human nature, an occupation that has kept me constantly on the move. You know, like a rolling stone?

ORTIZ

Yeah, I know.

Ortiz punches out a number on the phone.

ORTIZ

Nobody knew where to find you nine months ago.

He speaks into the receiver.

ORTIZ

Hi, Ledbetter? Ortiz here. You got a few minutes? Yeah, I got a client for you. All right, why don't you come over to the diner... Sure thing.

He cradles the phone as Billy frowns impatiently.

BILLY

Why do I need Ledbetter?

ORTIZ

He's still the only bail bondsman around here.

BILLY

I've stayed here before. I don't need a bondsman to get out. My dad takes care of that.

ORTIZ

There's something I have to tell you. Something real hard... your father was killed last summer. July 19th. Somebody shot him...

A long moment. Shock and compassion register on Billy's face.

(CONTINUED)

13 CONTINUED: (2)

13

ORTIZ

Look, I'm sorry to have to be the one to give you the news.

BILLY

I don't believe it.

ORTIZ

It was late one night, down in back of the old naval base. A patrolman found him in his car. No witnesses -- no evidence...

BILLY

You can't be serious. I come home and my dad's dead.

ORTIZ

For all we know, it could've been anyone.

The truth of the moment sinks in on Billy -- he stares straight ahead.

BILLY

Unfucking believable.

Ortiz gets up and starts for the door. Billy sits there alone, with his emotions. Ortiz waits for a long moment, allowing Billy some space.

ORTIZ

Come on. The Chief wants to see you.

Ortiz has already started out of the door, leaving Billy no alternative but to follow -- he picks up his basketball and canvas bag before moving out into the corridor.

14

ANGLE - CORRIDOR AND STAIRWELL

14

Billy comes after Ortiz, making him pause at the head of the stairs.

BILLY

Why didn't you guys find out who did it? I mean you got to do something about it.

Ortiz gives him a cold stare.

ORTIZ

We had an investigation, by the book. We asked a lot of people, we checked every lead.

He starts down the stairs.

(CONTINUED)

14 CONTINUED:

14

BILLY

But you still don't know who did it. Some fucking police department. You've got some real ace detectives around here.

Ortiz stops to face him by the street door.

ORTIZ

Look, I'm sorry about your father, I know it's a shock...

BILLY

(explodes)

You don't know what it is. He wasn't your father. You didn't even know him...

Pause.

ORTIZ

I'm trying to do you a favor, fixing up your bail. You don't like the way the department operates, tell it to the Chief. His name's Luther Reynolds.

He starts out through the swinging door and Billy's astonishment is such that he almost fails to catch the door as it swings back to him.

14A INT. BOOKING AREA - POLICE DEPARTMENT - BLUE CITY

14A \*\*

Ortiz leads Billy down the stairwell -- a closed-off desk area containing file cabinets is off to one side.

ORTIZ

Check in over there. You can pick up your personal effects.

BILLY

Great. You guys really have things organized.

He moves to the window and rings the bell. From the next room, an attractive, casually dressed young woman named ANNIE RAY approaches the window. She carries several clipboards and files -- spiked hair and lightly tinted sunglasses add to an impression that this file clerk is not exactly typical of her profession.

BILLY

Billy Turner, you got my wallet and shit.

(CONTINUED)

14A CONTINUED:

14A \*\*

ANNIE

Right. Here's your wallet and spare change in this envelope. I don't know about the shit. Sign here.

Hands him an envelope and release form.

BILLY

Hey, Annie. I didn't recognize you for a minute.

ANNIE

No kidding.

BILLY

Boy, did you change. What are you doing workin' for the cops?

ANNIE

I don't work for the cops -- I work for the county. Next month I get transferred to the harbor commission.

BILLY

Great. How's Joey?

ANNIE

He doesn't speak to me anymore...

Billy puts his wallet in his pocket, looks over at Ortiz standing by the door.

BILLY

Be seeing you.

Annie watches with concern as Billy leaves -- through the glass doors she can see Billy and Ortiz approach a shabby restaurant across the street.

\*  
\*  
\*

15 OMITTED

15 \*

CHIEF REYNOLDS sits at a table, deeply engrossed in a truly gargantuan breakfast. The Chief is totally self-satisfied, indestructibly self-confident. Wolfing his food, he glances up as Billy enters with Ortiz...

\*

REYNOLDS

You want some breakfast?

BILLY

No thanks. I just got some bad news. I lost my appetite.

\*

Reynolds pauses to spear a chunk of steak.

REYNOLDS

How ya' been, Billy?

BILLY

Not so bad.

REYNOLDS

Long time no see.

BILLY

There's been a lot of changes down here.

REYNOLDS

Damn right. They even got a nigger for a Police Chief.

He laughs like hell at his own joke.

\*

REYNOLDS

Matter of fact, it was your father got me promoted.

\*

BILLY

Yeah, that was really some promotion all right. You use'ta be a traffic cop.

\*

With a flick of his wrist, Reynolds gives the back of Billy's hand a whack with his fork.

\*

REYNOLDS

You just mind your mouth, Billy. Don't be takin' no liberties just because you're J.W.'s son.

He smiles, then placidly resumes cutting up his steak...

\*

(CONTINUED)

REYNOLDS

Mayor Jim Turner was a good man. An important man. He had real size. I lost a real friend when he passed on.

Pause.

REYNOLDS

You and your old man didn't get on much, did ya?

BILLY

We weren't always on the same wavelength, but whenever I got in trouble he was there for me.

Reynolds gives him a long look.

REYNOLDS

What made you decide to come back?

BILLY

I was coming home to see if I could make it up with my father. But it doesn't look like I'm gonna get the chance.

REYNOLDS

I unnerstand. No place like home and no friend like Jesus.

Ortiz gets up and taps Billy on the shoulder.

ORTIZ

Come on, let's get you squared away.

Billy gets up and Reynolds points at him with his knife.

REYNOLDS

Hold on a second, Ortiz. You go on out and fiddle with the bail.

Ortiz nods enigmatically and moves off, Reynolds stands and moves to Billy. Takes him aside. They walk through the the cafe.

REYNOLDS

I got some more bad news for you. Your daddy didn't leave you anything except five thousand dollars spendin' money. You can pick it up at the county clerk's office. It's there in trust, waiting for you.

(CONTINUED)

\*  
\*  
\*

16 CONTINUED: (2)

16

BILLY

Everything went to Malvina?

REYNOLDS

Everything.

BILLY

He told me if I left town he'd take me out of his will. You knew my dad, he always kept his word.

REYNOLDS

That widow of his is one rich girl. Share of the dog track, real estate holdings, road houses, Club Florida...

They move through the glass doors, into an arcade...

\*

BILLY

Yeah, a whole lot of shit. What's the Club Florida?

REYNOLDS

It's a property your daddy acquired about a year ago, out near the state highway. He converted it into a place of entertainment -- kind of raunchy, if you know what I mean.

BILLY

Not your scene, huh?

They pass several souvenir stands.

\*

REYNOLDS

Not hardly. County jurisdiction. I'd close it down if I could. Lots of bad boys hang out there. Kind of fellas that build up the local crime rate. Know what I mean?

BILLY

Who's lookin' after everything? Malvina couldn't handle a McDonald's, much less all this other shit.

REYNOLDS

The day-to-day business...? That would be Mr. Kerch.

BILLY

Who?

REYNOLDS

Perry Kerch. He was your daddy's partner for about 3 years before his ... passing. Came from Miami originally.

\*

\*

(CONTINUED)

BILLY

Come on, let's cut through the  
shit. Who killed my father?

REYNOLDS

I don't really know. If I did, I'd  
arrest him. But as an old friend of  
the family, if it wasn't Perry  
Kerch, he knows who it was. Nothing  
happens in this town without Kerch  
knowing about it.

Billy gets up and walks out.

17 ANGLE ON DOOR AND SIDEWALK

17

Ortiz has retreated to the sidewalk, and now stands waiting  
for Billy by his car. A Bail Bondsman stands nearby.

ORTIZ

He can just about make your fee.  
But I don't know what collateral  
he's got.

Billy pauses to consider.

BILLY

How about my motorcycle? Triumph,  
Bonneville six-fifty. A heavy bike,  
sir, but a classic nevertheless.  
Lee Roy Hammond was fixin' it for me  
down at his dad's shop when I left.

The Bail Bondsman signs a release and hands it to Ortiz,  
who hands Billy the envelope of personal possessions, and  
gives him an admonitory look...

ORTIZ

You think it's still there?

BILLY

Are you kidding? I know it is.

ORTIZ

Anyone else in town you consider an  
asshole? I thought I might warn  
them that you're back.

A smile from Billy as he dribbles his basketball.

BILLY

Warn 'em all. Tell 'em Billy the  
Kid's back in town.

TRANSITION.

LEE ROY HAMMOND, a twenty-year-old black mechanic in greasy overalls, stands beside a Triumph six-fifty and revs up the engine to a deafening roar, while Billy huddles down beside him and gazes at the machine in almost childlike wonder.

Now, as Lee Roy throttles back the engine to a deep-throated murmur, Billy rises with a broad, unguarded smile such as we have not seen from him before.

BILLY

Hey, you really fixed it, didn't ya.

Lee Roy grins modestly.

LEE ROY

Tell you the truth, I used it more than a coupl'a times myself.

He steps aside as Billy takes the handlebars, gets on and kicks away the stand.

BILLY

What do I owe ya'?

Lee Roy shrugs awkwardly.

LEE ROY

I dunno... Like I said, I bin usin' it myself. Let's talk about it next time you crack it up, huh.

Billy nods, revs up the engine and is about to take off, when he remembers something and lets the engine idle again.

BILLY

Say, listen, Lee Roy. What d'you think about the new Chief?

LEE ROY

Luther Reynolds? He's just one more cop to me.

BILLY

Didn't he use'ta live down the street from you?

LEE ROY

Yeah, but he don't live there no more -- not since he got connected.

BILLY

You saying he's not straight?

(CONTINUED)

18 CONTINUED:

LEE ROY

Hey, Billy. I work at the gas station around here. You know what I mean? Leave me out of it.

BILLY

Sure, Lee Roy. Thanks for taking care of the bike.

LEE ROY

Yeah... You watch yourself, okay?

He stands back to watch Billy ride off across the forecourt.

TRANSITION.

18A EXT. STREET - BLUE CITY

18A \*

Billy driving the Triumph, dribbling the basketball as he motors along.

18AA EXT. GRAVEYARD - DAY

18AA \*

An ELDERLY BLACK CARETAKER leads Billy through the headstones.

CARETAKER

Right this way. Over here...

They stop.

18AB BILLY

18AB \*

looking... a long moment.

18AC HIS POV

18AC \*

A gravestone -- a large granite obelisk...

JIM TURNER

1920 - 1984

A LEADER OF MEN

18AD BILLY AND THE CARETAKER

18AD \*

CARETAKER

You a relative?

BILLY

He was my dad.

(CONTINUED)

18AD CONTINUED:

18AD \*

CARETAKER

Tell ya' somethin'. Mayor Turner done a lot of good things. Put the sewer through. Got street lights up in my section. Built up the first decent school in my part of town.

BILLY

Yeah. He did a lot of good things. Twenty years in office. Never a dull day with my dad on the job. Shake hands, cut ribbons, cut a deal, give a speech, attend a fish-fry, squeeze the county, keep the taxes down, keep the people happy... Wasn't at home much, but he did a lot of good things.

CARETAKER

Must not of been easy bein' Jim Turner's son.

BILLY

No shit.

CARETAKER

He was a bundle all right. People around here, they just loved him.

Billy gives his father's grave an almost wistful look.

BILLY

Yeah. So did I.

He sits his basketball down on the grave -- rolls it against the stone.

BILLY

I always wanted to be six six, play forward, score lots of baskets and make you proud.

Turns and walks away.

TRANSITION.

19 EXT./INT. THE TURNER HOUSE - BLUE CITY - DAY

19

Billy is standing on the porch with his finger on the bell, when the door suddenly opens to reveal MALVINA TURNER. Ten years older than Billy, Malvina is physically very attractive in a manner that used to be described as voluptuous. A hard, almost brassy woman who takes some pains in attempting to mask her natural antipathy to Billy.

\*

(CONTINUED)

19 CONTINUED:

19

MALVINA

Hello, Billy...

She smiles.

MALVINA

Someone was telling me you were back in town.

BILLY

Yeah, word gets around. The bad penny showed up again.

19A MALVINA

19A \*

steps aside to let him in, closes the door, leads him across the hall, and through the open double doors of the living room, where she stops, suddenly uncertain of what to do next.

MALVINA

Can I offer you a drink? I mean, that's all right, isn't it? Now that you're of legal age and all...

She starts toward the wet-bar in the corner...

MALVINA

What would you like -- scotch?

BILLY

Fine.

Billy turns to examine the room, which is of course familiar to him, though the furnishings are not. He is examining the arrangement of sofas by the fireplace as she comes to join him with two large drinks, and a coy smile.

MALVINA

Seems like you're almost too young to be drinking whiskey... I expect it's changed a bit since you left home.

She hands him the glass.

MALVINA

I certainly do appreciate your calling on me at a time like this. It must all have been a terrible shock for you. I mean, hearing for the first time about what happened to your father.

(CONTINUED)

19A CONTINUED:

19A

She sips her drink before brightly plowing on...

MALVINA

You know, you really should go out to the cemetery. I mean, to visit with J.W.

BILLY

You think that would be the right thing to do?

MALVINA

Oh, I'm sure it would. And it's such a beautiful spot...

BILLY

Really.

The irony goes right over her head... She takes him by the hand, leads him across the room and opens the door of the study.

MALVINA

I haven't touched a thing here in J.W.'s den since the night he was killed. You've no idea how much I still miss him... Look, everything's still here. I just didn't have the heart to give anything away.

She sinks into a self-regarding reverie as she gazes into the darkened room.

MALVINA

My friends have been saying I should start picking up the threads of my life again. I don't know... maybe they're right...

She lets her hand fall on Billy's chest.

MALVINA

You remind me so much of your father. You're headstrong like he was... Maybe I should give all his things to you. I just don't know, Billy. I mean it's so hard being a widow -- I mean knowing what's appropriate and all.

19B INT. GREENHOUSE - DAY

19B

A large rectangular edifice with row on row of plants -- some huge, mostly tropical... Malvina and Billy come through the hot house door, the Turner Mansion visible in the b.g. Malvina is mid-sentence...

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

19B CONTINUED:

19B \*

MALVINA

A real whirlwind romance. The mayor  
just swept me off my feet. I was  
only here a couple of weeks from  
Miami and he just took one look. I  
was wearin' a new summer dress and he  
asked me out right then and there.

BILLY

That sounds like my pop, all right.

MALVINA

And two months later, we were married.

BILLY

And he was always a real good  
provider.

MALVINA

Well, you never had to worry about  
where your next meal was comin' from  
or the rent or havin' a little mad  
money with your daddy...

BILLY

Yeah, you made a great couple.

He wanders through the aisles of plants. A steam  
vaporizer is percolating nearby...

MALVINA

You always liked workin' here in the  
greenhouse, didn't you, Billy? It  
was one of those traits you shared  
with the Mayor. You know how your  
father loved all these plants. It  
was his special place, wasn't it?

BILLY

Yeah. We both liked growing things.  
He was easier to talk to out here.

He turns back to Malvina.

BILLY

Back in the house I noticed the  
pictures you had of my Dad on the  
mantle... but there was a picture  
missing, wasn't there?

A quizzical look from Malvina.

BILLY

I thought you'd have a picture of  
Perry Kerch right along side.

(CONTINUED)

19B CONTINUED: (2)

19B

Smiles.

BILLY

Tell me about Mr. Kerch -- how's he working out?

Malvina doesn't like the drift of conversation. Her face hardens, her smile more forced than usual.

\*  
\*

MALVINA

He's been a real tower of strength ever since your poor father died.

BILLY

He really looks after things, huh?

MALVINA

Oh, yes. All I ever have to bother with is signing the books... He makes everything run so nice.

BILLY

Yeah, well things aren't nice. Somebody shot my dad. Nobody's doing anything about it. None of that's real nice. Now, if you really wanna be a wonderful person, you can tell me something about this guy Kerch. Are you fucking him?

\*

MALVINA

I know it's terrible to come home and discover that your father's dead so I'm just going to pretend you never said that.

BILLY

Okay, we'll mark that one down as a "yes."

She tries to hit him, but he catches her wrist. She struggles against his grip.

MALVINA

Who do you think you are?! Get out of here!

He releases her.

(CONTINUED)

19B CONTINUED: (3)

19B

BILLY

The reason I left this town was I  
 couldn't stand the idea of my dad  
 being married to you. But somebody  
 murdering him -- that's more than I  
 can swallow.

\*  
\*  
\*  
\*  
\*  
\*

He turns and walks out.

TRANSITION.

20 EXT. CLUB FLORIDA - NEAR BLUE CITY - NIGHT

20

The original purpose of the huge, rambling building can only be guessed at. But now, the antiquated, ante-bellum style facade has been jazzed up by a neon sign that spells out CLUB FLORIDA.

21 ANOTHER ANGLE

21

Billy rides across the gravel forecourt, parks his Triumph Six-Fifty near the side of the building, and starts up the steps of the veranda leading to the main entrance.

22 INT. CLUB FLORIDA - MAIN ROOM - NIGHT

22

The place is furnished with a long bar, a dozen tables, and a dance floor which reaches to the back of the room, where it is broken by the pillars supporting a gallery which runs around three sides and is served by steep, wooden stairs rising from both ends of the room. Slot machines, blackjack tables, crap tables, dot the premises. Early evening gamblers test their luck trying to buck the house...

Billy pauses in the entrance and surveys the room, as if suddenly conscious that he may not be quite up to carrying off the somewhat quixotic plan he has in mind. Then, squaring his shoulders, he determines to "tough it out," and strides to the bar, where a hulking BARTENDER awaits.

BILLY

Gimme a draught.

Served up.

BARTENDER

Two bucks.

BILLY

Why don't you drive up a tab for me? I may be here for a time. While you're at it, maybe you'd like to go tell Mr. Kerch I wanna see him.

(CONTINUED)

22 CONTINUED:

22

BARTENDER

Who the hell are you anyhow?

BILLY

Turner, William Turner. But you can call me Billy. Pleased to meet you. I want to ask Mr. Kerch who killed my father.

The Bartender gives him a long look, walks away to mutter something to a COLLEAGUE, and disappears through a doorway.

Catching a covert look from the MAN nearest to him, Billy gives him a quick, brilliant smile and turns away to survey the room with what he hopes looks like casual interest.

23 POV

23

A glittering, mirrored ball revolves above the dancers on the floor.

24 RESUME SCENE

24

The Bartender returns...

BARTENDER

Mr. Kerch ain't here.

BILLY

Really? That's too bad. I was lookin' forward to meetin' him.

He has no alternative but to knock back his beer and make the best of it.

BILLY

Well, like I said, I may be here quite a while. I'll have the same again.

He pushes his glass at the Bartender, who seems about to refuse, when his attention is distracted by DEBBIE TORRES, a fetchingly ingenuous hooker with a full-blown figure, who has suddenly appeared from nowhere and slipped onto the barstool at Billy's side.

Debbie's complexion and features are unmistakably Latino, but her English has long since become almost accentless. She addresses the Bartender with feigned aggression.

DEBBIE

Hey, Charley, who d'you have to fuck around here to get a drink?

(CONTINUED)

24 CONTINUED:

24 \*\*

BILLY

How about me?

She turns and gives him an appraising look.

DEBBIE

Just one drink might not do it for you. But it could be a start.

She smiles ruefully.

BILLY

What're you having?

DEBBIE

(to Bartender)

Whiskey sour.

The Bartender nods and turns away.

BILLY

So how are you? What do you do out here?

DEBBIE

What's it look like I'm doin'? I'm an opera singer.

The Bartender returns to serve their drinks.

DEBBIE

Did I just hear you askin' for Kerch?

BILLY

I dunno. Did you?

DEBBIE

Yeah. That stuff about him killing your father -- was that supposed to be a joke?

BILLY

How come you're asking? Has he killed anyone else around here lately?

She frowns and whispers fiercely.

DEBBIE

You better hold it down. These are real bad people you're talkin' about.

(CONTINUED)

24 CONTINUED: (2)

24 \*\*

BILLY

What makes you think so?

DEBBIE

You been takin' pills to make you dumb? What kinda question's that? I work here, don't I.

BILLY

You got some place we can talk?

She glances up at the second floor gallery.

DEBBIE

It'll cost you fifty bucks. They don't rent out those rooms up there for conversation.

Billy shrugs agreeably and slips down from his stool.

BILLY

Who knows, maybe we'll fall in love.

She gives him a pained look, then turns to lead the way as he tosses some money onto the bar.

25 ANGLE ON REECE

25 \*

A mean-looking redneck-hippie, with shoulder length hair, a leather hat, and a tank-top that accentuates his weight-lifter's physique, REECE stands in the shadow of a doorway, watching Debbie and Billy every step of the way.

Reaching the foot of the stairs, Debbie glances over at Reece and their eyes meet briefly. Billy follows her on up without noticing a thing, and Reece turns away to disappear down a dark corridor.

26 INT. SMALL ROOM - CLUB FLORIDA - NIGHT

26 \*

There is a large bed, a single, straight-backed chair, a small night table with a hideous orange bedside lamp, and little else. Debbie closes the door and turns to see Billy taking in the drab furnishings. Now that they are here, she is nervous and ill at ease. Billy places a fifty-dollar bill on the edge of the bed, reverses the chair and uses the back to rest his arms on, before prompting her with deliberate jocularly.

BILLY

Gee, these rooms are real convenient. Beds and everything. Boy; I bet the patrons here really like that, I mean I guess they come up here to rest, huh?

(CONTINUED)

26 CONTINUED:

26 \*\*

Debbie indicates the door with an angry frown as if to suggest that someone may be listening out in the corridor. Her voice becomes a fierce whisper.

DEBBIE

Come on, get off it. You ain't that cute.

BILLY

Look, you were gonna tell me who else Kerch has been killing lately.

DEBBIE

You gotta be crazy talking like that in this place! There's no way you can touch him. Unless you got some kind of real proof against him, you better just keep your mouth shut.

BILLY

Funny thing about the cops, you just never know what they're going to believe, do ya?

DEBBIE

(a shade too fast)

You already told 'em something?

He glances around absently before replying.

BILLY

Sure. I had a long chat with the Chief this morning.

DEBBIE

(confidently)

Ah, come on, they'd never believe anything you'd tell 'em.

BILLY

How do you know? I haven't told you what I got yet...

Gives her a teasing smile.

BILLY

Think you can live with it?

DEBBIE

Live with what?

(CONTINUED)

BILLY

Screwing up on your boss the way you just did. Look, if Kerch didn't have anything to hide, he wouldn't bother havin' you pump me to find out what I know. Trouble is, you're so bad at it, you just told me more'n you can tell him.

DEBBIE

It wasn't my idea in the first place.

BILLY

Actually, I didn't think it was. But you never know, sometimes people get ambitious.

She approaches him.

DEBBIE

If Kerch finds out I screwed up on him, he's going to take it out on me.

Puts her arms around him.

BILLY

Yeah, I guess he will. Maybe you better tell him I just don't talk a whole lot.

DEBBIE

You talk too much. Come on, I like you. You're cute.

BILLY

Is this how you usually get out of trouble?

DEBBIE

Come on, let's get it on.

She steps back, begins unbuttoning her dress.

BILLY

(smiles)

Well, I guess I did pay for it.

She now has the dress half-off...

(CONTINUED)

26 CONTINUED: (3)

26 \*\*

BILLY

But I'm in heavy training. I'm making a comeback in basketball. I was something of a local hero on the high school team in town and I want to go out for the Celtics. My training program doesn't include physical pleasure. It's bad for concentration. But thanks. I really appreciate the offer.

He nods and goes on out.

Debbie looks at him dejectedly -- she knows she hasn't done her job.

27 OMITTED

27

&amp;

&amp;

28

28

29 INT. GALLERY - STAIRS AND MAIN ROOM CLUB FLORIDA - NIGHT

29

Billy comes out of the gallery to find FOUR MEN waiting for him at the opposite end of the corridor.

PERRY KERCH is a trim, good-looking man in his mid-forties. He has the capacity to be both charming and ruthless -- the two poles are instantaneously connected -- he alternates between them the way a light switch is turned on and off. He is flanked by Reece and other, similarly primitive, thugs named REX, GRAF AND TINY. Billy continues on down the stairs while the four men glare at him in baleful silence.

KERCH

Hello, Billy. I hear you've been saying bad things about me. Real nasty things. I'm sorry to hear that.

BILLY

You Kerch?

KERCH

That's right. Perry Kerch. Pleased to meet you. But I have to say I'm disappointed. I didn't think my old friend Jim Turner would have the kind of son that harasses women.

BILLY

I guess the family gene pool isn't up to your expectations.

KERCH

(his best smile)

What can I do for you, Billy?

(CONTINUED)

BILLY

I wanna know who killed my father.

KERCH

Didn't the police tell you? It's a mystery. They found him alone in his car. Somebody shot him. Right in the head. It was a terrible thing. But I don't know who did it. If I did, I'd tell the police. Like I said, it's a real mystery.

BILLY

It's no mystery who's getting rich because he's dead. Is it?

KERCH

Come on, Billy. What do you want? Your share? Is that what's bugging you?

BILLY

(smile of his own)

Oh, Mr. Kerch. I want a lot more than that.

Kerch takes Billy aside, a few steps away from Rex, Tiny, Reece and Graf.

\*  
\*

KERCH

Look, I'll make you feel better. I'll write you a check for ten thousand dollars. Then you can fuck off out of town. Everybody's better off that way.

BILLY

Yeah. Except my Dad. It's not a real good deal for him, is it?

KERCH

Billy, you're being real difficult. Not nice, Billy. Not nice at all.

(smiles, then suddenly goes berserk)

You think I killed your father -- go get a lawyer, go call the cops! You want my money, you'll need a lot more than that. I'm not letting you push in on my deal!

Walks over to the thugs.

(CONTINUED)

KERCH

You know what you're fucking with here?! Look at these guys. I had to go to the University of Florida football team to get these specimens. Look at them! It took five hundred years of pure Anglo-Saxon breeding to produce something this big and stupid. You want to fuck with these guys?! They'll kill you. Then they go out and have a beer and get some pussy. They don't give a shit. They're animals. And I got a lot more like them! You want to fuck with me?! Huh?!

Slaps Billy across the face.

BILLY

(pulls himself back together)

Yeah. I'm gonna fuck with you 'til you tell me who killed my father. I'm gonna fuck with your life 'til you and that bitch Malvina are so miserable you wish you were never born.

KERCH

(now back to his sweet smile, very nice)

Oh, Billy. I'm sorry to hear that. I really am. It's a shame. Nice young kid like you. A real shame.

Kerch then nods at the Four Heavies, who close in... Billy kicks over a chair -- hits Rex in the face -- but they're too big; they begin to administer Billy a very solid beating.

\*  
\*

TRANSITION.

The highway runs along the top of what is virtually a dike, which slopes away steeply on either side for a distance of some twenty feet before levelling out to the shoreline. Headlights sweep INTO FRAME and CAMERA PANS to follow a rapidly slowing pick-up truck as it veers across the road, stops and then backs up until the open tailgate sticks out over the side of the embankment. Rex gets down from the cab and watches while Reece, Tiny and Graf lift Billy by the shoulders and feet and toss him over the side, before turning their attention to his motorcycle, which they wheel to the edge of the tailgate.

\*  
\*

31 LOW ANGLE

31

The heavy motor-bike comes sailing out over the edge of the dike, hits hard directly in front of CAMERA and goes bouncing away into the the darkness. O.S. the SOUND of the truck's engine revving up and then fading into the distance to leave the screen in dark silence.

TRANSITION.

32 INT. LIVING ROOM - ANNIE'S APARTMENT - BLUE CITY - NIGHT

32

The room is in darkness with just a faint shaft of light coming from the partially open bedroom door. O.S. the doorbell is ringing. Moments later, Annie comes from the bedroom, pulling on a nightgown as she goes... The bell continues to ring. Annie pauses by the sofa to turn on a lamp, and then, deliberately fighting back her mounting anxiety, she forces herself to cross and open the door.

33 ANOTHER ANGLE

33

Bloody, bruised and dishevelled, Billy stands there supporting himself against the door-jamb.

ANNIE

Christ, look at you. What the hell happened?

\*

He starts forward and immediately staggers so that she has to catch his arm...

BILLY

I ran into some guys outside of town. They got overly affectionate.

\*

A sudden stab of pain makes Billy wince.

ANNIE

Come on, I'll help you get cleaned up.

34 INT. BATHROOM - ANNIE'S APARTMENT - LATER

34

Billy washes his bruised and bloody face -- shirt off. She stands behind him with a towel.

BILLY

Look, there's a good chance there's gonna be a whole lot of shit coming down around here. So I need to know where Joey is.

She starts to make an unguarded reply, then checks herself.

\*

(CONTINUED)

34 CONTINUED:

34

ANNIE

I'd be glad to help you, but I don't know. He and I aren't in real close touch.

He looks at her quizzically and she responds reluctantly.

ANNIE

He's not speaking to me.

BILLY

Come on, Annie, I need a friend. I haven't got time for a lot of bullshit.

She throws him a towel and walks out into the bedroom. He follows.

35 INT. BEDROOM - ANNIE'S APARTMENT

35

Billy's gaze falls onto a cheaply framed photograph on the dresser. A young man wearing a "sharp" off-white suit smiles at the camera with studied, self-confident optimism. Billy picks up the frame.

BILLY

Now, what's the problem?

ANNIE

He's a bum. He lives on a boat, hangs out at the dog track every night. And I don't know where he parks his boat... I know he was your buddy -- he turned out to be a small time hood.

He quickly puts on his shirt, grabs his coat.

BILLY

I guess it's complicated now. Nobody's a kid anymore.

ANNIE

It's real complicated. Some guy named had his thugs break his legs. Joey's a cripple.

BILLY

What kinda bullshit's that? Joey wouldn't let anybody break his legs.

ANNIE

They didn't ask his permission.

BILLY

Who was this guy?

(CONTINUED)

ANNIE

Percy Kerch.

BILLY

Real coincidence. He's the one that just had the shit beat out of me.

ANNIE

Kerch thought Joey screwed on some deal. Kerch had his boys bust him up.

BILLY

This guy Kerch is a real peach.

ANNIE

You're lucky it wasn't worse. You leaving?

He pauses in the doorway, looks back...

BILLY

Yeah. I'm gonna go find Joey.

Starts out.

ANNIE

No, wait... Look, you're not in real good shape. You can stay here tonight. I mean, on the sofa... Joey always said for a mayor's kid you came out okay.

BILLY

I thought you didn't care what Joey said.

ANNIE

Of course I care.

BILLY

You know all of us should stick together since we're orphans.

ANNIE

I'm sorry about your father...

BILLY

I'm sorry about your parents too. Mine gets shot, yours go in a car crash. Life's tricky. What the fuck does somebody say...

ANNIE

Somebody can say, you look pretty shitty, all beat up.

(CONTINUED)

BILLY

Yeah, I know. It's hell on my make-up and wardrobe. Speaking of which, is that the way you usually dress?

ANNIE

What's wrong with my clothes?

BILLY

Nothing. You're one of the best dressed guys I know.

ANNIE

Thanks. Not your type, huh?

BILLY

Right. I've never been into guys... Take it easy, been good seeing you. Joey always told me, "Keep your hands off my little sister or I kill you." So maybe I better avoid the whole issue and not sleep on your sofa.

ANNIE

You believed him?

BILLY

I never fucked with Joey. He was a lot tougher than I ever was.

ANNIE

Yeah. Look where it got him.

Pause.

(CONTINUED)

35 CONTINUED: (3)

35

Turns to go -- she stops him, shifting gears, letting her her concern show.

ANNIE

Look, I know this whole thing's rough. They got it all stacked against you... I mean, I know the feeling.

BILLY

But I'm gonna do something about it ... I was always a fuck-up around here. With school, with the cops, whatever. And I was a general embarrassment to my father. The only way I can figure out how to make it up to him is to find out who killed him. And make whoever did it eat shit.

He turns -- she counters.

ANNIE

Come on, quit talking like a hard guy.

BILLY

I have to. I'm scared to death.

He walks out.

TRANSITION.

36 EXT. GARAGE - AUTO REPAIR SHOP - BLUE CITY - DAY

36

STARTING ON: The shattered headlight and scratched paint-work of Billy's motor-bike. PULL BACK TO REVEAL Billy crouched beside the bike as he uses a wrench to straighten out a twisted fender. Lee Roy Hammond moves INTO FRAME, puts down a replacement headlight, reacts to something O.S. with a troubled frown and nudges Billy.

37 ANOTHER ANGLE

37

Billy looks up to see a POLICE CAR glide up and stop directly in front of him. Ortiz sits at the wheel, while at his side Reynolds chomps complacently on a huge half-pound bar of milk chocolate and gazes speculatively at Billy's injured face.

ORTIZ

I guess you met another asshole.

Billy starts to dismantle the broken headlight.

REYNOLDS

I hear you tried to bust up the Club Florida last night. That's two fights in one day. I also hear you been botherin' Mrs. Turner.

(CONTINUED)

37 CONTINUED:

37

He takes another bite of chocolate.

REYNOLDS

Maybe you're gettin' in over your head, Billy... What do you think?

Billy looks at him thoughtfully.

BILLY

I think if I put enough heat on around here something might crack and I think eatin' too much chocolate's gonna ruin your complexion.

\*  
\*  
\*

Reynolds glances at Ortiz, just fails to catch his covert smile, and turns on Billy again.

REYNOLDS

Always got that edge, Billy. That ain't always a good trait. Now I'll tell you somethin', you better be smart enough to know who your friends are. They might help you if things get tight.

He nods at Ortiz and they drive off.

TRANSITION.

38 OMITTED

38

39 EXT. DOG TRACK - NEAR BLUE CITY - NIGHT

39

As racetracks go, this one is definitely small potatoes. Everything from the toilets to the big electrically operated board showing the odds of the various runners, has a shoddy, makeshift look to it. A race is in progress and the O.S. VOICE of the Race Reader on the public address system is almost lost under the yells of the patrons.

40 ANGLE ON RAILS FAVORING JOEY RAY

40

Annie's brother, JOEY, stands gripping the rails near the winning post. He is a wiry redhead -- unshaven and generally unkempt. Joey moves on a leg that has been so badly broken that it refuses to bend at the knee. As the dogs come off the final turn and streak past the winning post, Joey's expression gives way to profound despair...

41 ANOTHER ANGLE

41

Some yards past the post a uniformed TRACK ATTENDANT drops a scented sack onto the track, which diverts the dogs from the "rabbit." Then, as the dogs gather in a pack to worry the sack, their HANDLERS gather them up and put them back on leashes.

(CONTINUED)

41 CONTINUED:

Joey continues to stare out at the track as Billy suddenly appears beside him.

BILLY

No luck, huh?

JOEY

I done okay in the fourth. Had a noser. Paid twelve-fifty. But this last pooch wouldn't run for shit.

Joey turns to Billy -- suddenly recognizes him.

JOEY

Billy!

They embrace.

BILLY

How's it going, Joey?

JOEY

Oh man, ain't seen you in a long time. You cut out real sudden.

They are both sincerely very glad to see each other.

BILLY

Couldn't take the Blue City blues, so I just took off.

JOEY

Yeah. I know the feelin'. Maybe I shoulda done the same. You look good...

BILLY

I ran into your sister yesterday morning. Saw her again last night.

Joey obviously doesn't want to talk about Annie.

JOEY

How's she doin'?

BILLY

Okay, she really grew up... She told me you used to be real good buddies with Perry Kerch.

Joey's expression changes to a frown.

JOEY

You heard wrong...

(CONTINUED)

41 CONTINUED: (2)

BILLY

You want to talk about it?

JOEY

No. Look, I'm glad you're back.  
I'm sorry about your dad. But I  
don't want to talk about Kerch.

Joey moves away into the crowd. Billy turns to follow,  
only to find himself confronted by Reece and Rex, who are  
flanked by Graf and Tiny.

REECE

I thought they told me you were  
leaving town.

BILLY

That's what they told me, too. I  
guess we both been talking to the  
wrong people.

REECE

So what's holding you up.

BILLY

I'm real big for dog-racing. You  
guys got any hot tips?

Graf smiles at him contemptuously.

GRAF

We don't bet dogs.

BILLY

What do you do -- fuck 'em?

Graf steps forward threateningly and the Armed Guard looks  
up curiously.

GRAF

You think that's funny?

BILLY

No, I think it's disgusting. But I  
guess even freaks like you oughta  
have some semblance of a sex life.

He strolls off past the watchful eye of the Armed Guard,  
leaving them steaming.

TRANSITION.

42 EXT. JOEY RAY'S BOAT - HARBOR WALL - DAY

42

Joey is working on the chaotic deck of his dilapidated CHARTER BOAT, a thirty-foot motor cruiser that has seen much better days. He looks up to see Billy standing on the quay watching him...

BILLY

Hey, Joey... We didn't get a chance to finish our class reunion.

Joey is not about to respond and Billy indicates a crude, hand-painted sign.

BILLY

Says here you hire out for game fishing. When did you start this shit?

JOEY

You don't want to go fishing. You're not a goddamn tourist...

BILLY

I feel like a tourist, everything's changed around here... Yeah, maybe I want to go fishing.

Joey still prevaricates, pointing at the seats on the fantail.

JOEY

I take four people -- so there's a minimum of...

Billy is pulling out his wad of bills as he interrupts him.

BILLY

Yeah. Yeah, I know, fifty dollars ... I saw the sign. Everything in this town is fifty bucks.

Joey gives him a look, pockets the money...

BILLY

Come on, Joey, get off it. This is me. We're friends. We went to school together 'til you quit. We were real close. We were on the same fuckin' basketball team together. Right?

JOEY

Right.

(CONTINUED)

BILLY

Okay. So tell me about Kerch. He's the guy that broke your leg, remember?

JOEY

You wanna know something about Kerch, go ask him.

BILLY

I tried that. He beat the shit out of me. Now I'm asking you. I'm asking my friend.

Billy sits on the fantail watching Joey baiting some hooks.

BILLY

Come on, how'd you like to see Kerch go down the tubes?

Joey scowls but again refuses to reply.

BILLY

He's really got you that scared, huh? I can't believe it, Joey fucking Ray, scared shitless.

Billy watches him move across the deck to get a piece of tackle.

BILLY

All I want is some information -- come on, I need your help.

JOEY

I'm not gonna tell you again! I ain't interested in Kerch. I got my boat; I got my own business; I'm an independent operator.

Billy deliberately kicks the side of the boat so that flakes of rotten paint fall onto the deck.

BILLY

Your boat isn't worth shit, so you've got no independence.

Joey towers over him, so angry as to be almost inarticulate.

JOEY

What do you think -- you think you can fuck me over for a lousy fifty bucks?

(CONTINUED)

42 CONTINUED: (2)

42

BILLY

Why not? What's so special about  
you? You're just a cripple.  
Nothing else.

Joey flies at him in total, uninhibited fury, and they are right into a fight that seems so evenly matched that it might go on to the point of exhaustion. But then Billy trips, falls heavily against the side of the boat and looks up to see Joey brandishing a short-handed gaff with a wickedly curved spike. There is a long moment in which, quivering with rage, Joey seems about to bury the spike in Billy's head. Then, suddenly, using the last of his strength, he drives the gaff into the deck, his shoulders sag -- his passion spent.

JOEY

You're right, there ain't nothing so  
special about me... What d'you want  
to know?

TRANSITION.

43 OMITTED

43

&  
44&  
44

45 EXT. KEY WEST HEALTH CLUB - DAY

45

Kerch and Reece drive up in Kerch's late-model Cadillac and enter the building. \*

46 EXT. ALLEY - ACROSS THE WAY

46

A pickup truck is parked deep in the shadows. Joey sits behind the wheel, Billy at his side. Joey's truck is as dilapidated as his boat.

47 INT. TRUCK

47

BILLY

You were right.

JOEY

Yeah. Ten a.m. on the button. He  
never misses a workout and sauna.

BILLY

Very anal retentive guy.

JOEY

What's that mean?

(CONTINUED)

BILLY

Compulsively orderly and neat.

JOEY

Yeah. They're the worst kind.

Billy reaches down to the floorboard, picks up a paper sack.

BILLY

What's the beef with Annie?

JOEY

Aw, you know how it is. Family bullshit.

BILLY

She seems okay to me.

JOEY

Yeah, she's okay, she just don't talk to me anymore.

BILLY

I thought it was the other way around.

JOEY

I don't live up to her expectations. She wants me to get a real job and act respectable.

BILLY

No wonder she doesn't speak to you.

He pulls a wine bottle with a rag fuse out of the paper bag.

BILLY

You sure this thing's gonna work?

JOEY

You light it, it'll blow. I promise.

Billy gets out of the truck, smiles back at Joey through the window.

BILLY

Well, I guess this is it. Billy Turner declares war.

JOEY

You really gonna do it?

(CONTINUED)

47 CONTINUED: (2)

BILLY  
Hang around and find out.

JOEY  
Okay, man...

They give each other a "buddy handshake" and Billy walks off.

48 EXT. KEY WEST HEALTH CLUB - EXTREME LONG LENS SHOT

48

Billy approaches the Cadillac. Looks around. Dithers. Lights a match. Goes out. Lights another, sets the wick ablaze. Opens the car door and tosses the bottle inside.

(CONTINUED)

48 CONTINUED:

48

Looks around again. Nobody notices. He starts walking away. Hands in pocket. Whistling. Huckleberry Finn. After what seems to be an excruciatingly long moment -- Kerch's car blows all to hell in a huge fireball. Billy doesn't turn, just keeps walking away. But has a very big smile on his face as people run to the car behind him. The first battle of Billy's war has every appearance of victory.

TRANSITION.

49 OMITTED  
thru  
5149  
thru  
51

52 INT. SUPERMARKET - BLUE CITY - DAY

52

The big store, when Billy suddenly appears at her side. Malvina stops dead and glances around for some avenue of escape, but the checkout counter is a long way off.

BILLY

Well, hi there, it's Malvina! How  
are you, Malvina? How've you been?

She manages an awkward smile and now he is already "helping" her to guide the cart -- effectively cutting off any escape.

BILLY

I like your dress -- very sexy.  
Does wonders for your breasts. I  
mean, wow, wow, wee, it looks just  
great on you.

Steering her around the corner and down the adjoining aisle, he keeps taking various (totally inappropriate) items from the shelves and putting them in her cart. She is too nervous and distracted to protest.

MALVINA

Will you get the hell out of here  
and leave me alone?!

BILLY

Wow, feel that! Isn't that just  
unbelievably soft.

He hands her a large roll of paper towels and she dutifully tests its softness, while he promptly loads four rolls of the stuff into her cart.

(CONTINUED)

BILLY

Oh, say, have you spoken to Mr. Kerch today? I mean, how's Perry doing?

MALVINA

No, I haven't, as a matter of fact.

She looks at him searchingly, but he is already examining a carton of goodies and quoting enthusiastically from the label.

BILLY

"Great for parties, barbecues, snacks, just anytime!!" Sounds terrific!

He drops the package into the cart and adds two more for good measure.

MALVINA

Why were you asking?

BILLY

Huh...?

MALVINA

I mean, about Mr. Kerch.

BILLY

Oh, nothing in particular. I just heard he had some kind of an accident.

Blithely ignoring her stricken reaction, he darts over to a freezer unit to dig out a huge frozen turkey.

BILLY

Hey, look what they got on sale! Boy, that has got to be a real saving!

He drops the turkey into the cart, registers her anxiety, and deliberately misinterprets it.

BILLY

You want another one?

She shakes her head vehemently, but he takes another one anyhow and puts it in the cart. Now she grabs his arm to prevent him moving away again.

MALVINA

What are you talking about? What happened?

(CONTINUED)

52 CONTINUED: (2)

52

BILLY

His car blew up or something. Don't worry, nothing serious. Tell you what, though -- did you ever notice how these things seem to happen one after another? I mean, every time you hear about some accident, there always seem to be two or three more of 'em right away, sometimes even worse. Life's tricky that way.

He pauses to select yet another item from a shelf.

BILLY

Come to think of it, maybe you should tell Kerch to be careful. Who knows, next time he might be in the car. Blue City wouldn't be the same without him, would it? Better safe than sorry, right? Isn't that what Dad always said?

He smiles benignly and leaves her with a cart full of groceries she doesn't want.

53 EXT. CASEY'S RESTAURANT & RAW BAR - HARBOR - BLUE CITY NIGHT 53

Casey's stands by the edge of the harbor and caters largely to fishermen and dockhands.

54 INT./EXT. CASEY'S RAW BAR - NIGHT 54

The majority of the PATRONS are locals, and most of them are drinking at the long bar, while the trestle tables dotted around the sawdust-strewn floor are only doing moderate business.

55 BILLY 55

is by the pay-phones near the door. He finishes dialing his number and now, as he waits for a response, he keeps glancing out of the window as if waiting for someone to appear down the street.

BILLY

(into phone)

Hello, Kerch? Hi, Perry, it's Billy, that's right, Billy Turner. You remember me, right? Good. How's it going? Yeah, listen. I heard some juvenile delinquent trashed your car.

(MORE)

(CONTINUED)

55 CONTINUED:

55

BILLY (CONT'D)

Crime problem in Blue City is really a bitch, isn't it? I know how you feel. Look, they have this bill up in the state legislature about reimbursing the victims of crime. The theory is the state ought to pay them back because every citizen is entitled to be protected from violence. Maybe you could support the bill, huh?

(seeing something O.S.)

Listen, I gotta run. But don't worry, I'll be gettin' back to you real soon.

He cradles the phone and starts for the door.

56 EXT. CASEY'S RAW BAR AND HARBOR AREA - BLUE CITY - NIGHT 56

Annie stands waiting under a street light at the base of the pier. \*

57 ANOTHER ANGLE 57

She sees Billy approaching. \*

BILLY

Hi...

He stands there with a big grin, as if simply being there were enough in itself.

BILLY

I need a big favor. \*

ANNIE

You said it was something important. \*

BILLY

Yeah. I want you to pull the file on my dad's murder. I want to check it out. \*

ANNIE

That's real smart. You've actually figured out a way to get a civil servant fired. \*

He takes her arm and she reluctantly allows herself to be steered towards the harbor wall, still protesting as they go.

(CONTINUED)

57 CONTINUED:

57

BILLY

Come on, I'm a friend of the family,  
remember?

ANNIE

Right. And I'm just another guy.

BILLY

You're looking better tonight. For  
a guy you've got real possibilities.

ANNIE

You're looking a lot better tonight,  
too, but you've got no chance at all.

BILLY

Not your type, huh?

ANNIE

Are you kidding? Get a life.

BILLY

I'm workin' on it. Me and my old  
buddy Joey have some plans.

ANNIE

You found him?

BILLY

Sure. No problem. He's lookin'  
good.

She looks at him sharply and he nods O.S.

58 POV SHOT

58

Joey works on deck, his boat tied up some thirty yards  
away...

59 RESUME SCENE

59

Annie turns on Billy prepared to remonstrate with him.

BILLY

Why don't you go talk to him?

She glances hesitantly towards Joey and Billy gives her a  
gentle shove.

BILLY

Go on. Tell him I'll see him later  
... Go on, for Christ's sakes, he's  
your brother.

Annie still hesitates, but Billy has simply turned and  
walked away. She starts towards her brother.

60 ANOTHER ANGLE

60

Billy pauses by the corner to watch Annie speaking to Joey, who finally puts a hand on her shoulder and leads her into the bar. Billy, now very alone on the dock, smiles and moves away.

TRANSITION.

61 OMITTED

61

62 INT. CABIN - JOEY'S BOAT - HARBOR - BLUE CITY - DAY

62

The dimly lit cabin is cluttered with the accumulated junk of a bachelor who has been looking after himself too long. Billy and Joey sit on either side of the small, fixed table that is littered with dirty crockery, studying a crudely drawn diagram of the Blue City Dog Track...

JOEY

That's the Pay-Out windows, and right alongside, that's the door to the Cashier's Office.

BILLY

And that's the back door to the parking lot?

JOEY

They keep it locked, but there's always a key on the inside.

BILLY

That's great. Now all I need's a gun...

Joey slides open a drawer beneath one of the bunks, and reveals some half-dozen revolvers and automatics.

JOEY

Take your pick. I got plenty of guns.

BILLY

When did you get into this shit?

JOEY

Fella's got to have a hobby, you know how it is. I buy 'em, sell 'em, you name it.

Billy selects a big, black automatic, which he examines in the gingerly manner of someone none too familiar with such things. Joey looks at him, reaches out to take the gun, removes the magazine with evident expertise, operates the mechanism a couple of times, then slaps the magazine back into place.

JOEY

Safety catch.

He demonstrates the safety catch, sets it on "safe," and hands it back to Billy.

BILLY

This thing really work?

(CONTINUED)

62 CONTINUED:

62

JOEY

Sure it works. Guy I got it from's  
doing five years for manslaughter.

Billy looks at him, then raises his arm to take aim.

JOEY

When are you planning to do this  
little number?

BILLY

My old man always used to say,  
"Never put off until tomorrow what  
you can do today."

JOEY

Your old man always was an anal  
retentive kind of guy.

BILLY

Yeah. They're the worst kind.

Joey takes another gun from the drawer.

JOEY

I guess that means we do it tonight,  
huh?

BILLY

I'm not planning on taking you.

Joey slaps a clip into an automatic.

JOEY

Bullshit. You turned me loose  
with your war and I don't miss  
the chains. Listen, when I was  
in the hospital with this thing,  
I use ta lie awake nights  
dreamin' about doin' somethin'  
like this. There ain't one of  
Kerch's operations I haven't  
figured out how to bust.

BILLY

I guess nothing can go wrong then,  
huh?

They both laugh -- nervously.

TRANSITION.

63 EXT. DOG TRACK NEAR BLUE CITY - NIGHT

63

STARTING CLOSE ON: "THE RABBIT" - a bundle of white fluff, mounted on a rod sticking up from a half-buried electric rail that runs right around the center of the track. Now the "rabbit" jerks into life and moves off, shedding sparks as it gathers speed. The O.S. murmur of the crowd rises in volume.

64 ANGLE ON CROWD

64

Billy stands amongst the BETTORS near the winning post, their heads swiveling in unison as they watch the "rabbit" circling the track. O.S. the Commentator on the Public Address System launches into his spuriously enthusiastic litany.

65 ANOTHER ANGLE

65

Completing a circuit, the "rabbit" whips past the starting gate, the traps spring open and the dogs come rocketing out in pursuit.

66 NEW ANGLE

66

Watching the dogs rip into the first turn, the Crowd turns as one, leaving only Billy looking O.S. in a different direction.

67 BILLY'S POV

67

Loitering on the periphery of the crowd, Joey glances at CAMERA and nods before turning away to disappear in the direction of the KENNEL AREA.

68 RESUME SCENE

68

Billy turns back to see the dogs come off the final turn and go past the post in a tightly bunched group, after which their headlong charge is interrupted by an ATTENDANT, who has stepped onto the track to throw down a decoy "rabbit" which immediately gets the dogs' undivided attention and enables the HANDLERS to retrieve their individual dogs, while the electric "rabbit" goes on back to its starting point. A photo-finish is announced over the P.A.

69 ANOTHER ANGLE

69

Graf, who was so incensed by Billy during his first visit to the track, is moving along on the edge of the crowd, when he sees Billy standing there, waiting for the result of the photo-finish. He stops, pauses to consider, then hurries away.

70 ANGLE ON BILLY

70

The big illuminated information BOARD and the P.A. System simultaneously announce the result of the photo-finish, and Billy reacts with mild surprise at having won.

- 71 ANGLE ON DRINKS CONCESSION BAR 71  
 Tiny, Rex and Reece (also seen previously) is still holding his drink in a plastic cup as his colleague drags him away from the bar and they head towards the rapidly thinning crowd near the winning post. \*
- 72 NEW ANGLE 72  
 Graf, Tiny, Rex and Reece arrive from the concourse to find no sign of Billy. They consult for a moment, then separate to head off in different directions. The information board in b.g. indicates that there are two more minutes before the next race. \*
- 73 ANGLE ON PARI-MUTUEL COUNTER 73  
 Billy is being paid off at one of the Pay-Out windows. Behind the counter in b.g. TWO ARMED GUARDS are escorting a CLERK carrying a metal box with some of the takings.
- 74 ANGLE ON CONCOURSE 74  
 Graf, Rex and Reece are heading for the pari-mutuel area. \*
- 75 ANGLE ON KENNEL AREA 75  
 Joey hurries cautiously along a badly lit tunnel towards some unidentified destination.
- 76 ANGLE ON PARI-MUTUEL 76  
 Graf, Rex and Reece is scanning the lines in front of the pari-mutuel. \*
- 77 ANGLE ON ADMINISTRATION OFFICES 77  
 The two Armed Guards and the Clerk with the money are just entering an office marked: Staff Only, as Billy appears at the far end of the corridor. He consults his watch, and walks past the office door.
- 78 ANGLE ON TRACK 78  
 The dogs are being put into their traps.
- 79 ANGLE ON ADMINISTRATION OFFICES 79  
 Graf, Rex and Reece are coming along the same corridor where moments before we saw Billy. But now the corridor seems to be deserted. He knocks on the door in a manner that might or might not be a pre-arranged signal. The door is opened from the inside and closed again as he goes in. \*
- 80 ANGLE ON TRACK 80  
 The "rabbit" begins to move.

81 ANGLE ON ADMINISTRATION OFFICES 81  
 Billy is coming back down the corridor towards the "Staff Only" door.

82 ANGLE ON CONCOURSE 82  
 Tiny is crossing the concourse on his way to the administration block. \*

83 ANGLE ON TRACK 83  
 The dogs burst out of their traps and head for the first turn. Now a figure (Joey) suddenly appears on the far side of the track, scrambles over the fence and tosses a decoy "rabbit" right in the path of the oncoming dogs. All but two of the dogs immediately stop racing and fall over each other trying to get at the decoy, while the two remaining continue to chase after their original quarry. Joey is already scrambling back over the fence.

84 ANOTHER ANGLE 84  
 Pandemonium breaks loose in the stands, where the long-suffering bettors immediately smell a conspiracy, various ARMED GUARDS move about in confusion, and the Dog Handlers take off across the infield, while the other two dogs pass the winning post and keep going.

85 ANGLE ON ADMINISTRATION OFFICES 85  
 Billy stands in front of the "Staff Only" door.

86 ANOTHER ANGLE 86  
 Tiny is about to turn into the corridor which would bring Billy into full view, when the uproar from the track makes him pause and turn back. \*

87 ANGLE ON BILLY 87  
 He knocks on the door. Moments later, the door opens and he barges in, brandishing a gun.

88 INT. ADMINISTRATION OFFICE 88  
 Graf, Rex and Reece, who have opened the door, fall back in total astonishment, while the TWO ARMED GUARDS and TWO CLERKS in b.g. gaze helplessly at Billy's gun. Billy reaches behind him to re-lock the door as he speaks. \*

BILLY

Stick 'em up.

GRAF \*

What?

(CONTINUED)

88 CONTINUED:

88

He simply can't believe such apparently amateur effrontery.

BILLY

Well, whatever. I thought that was what you're supposed to say!

GRAF

Who the fuck d'you think you are?

BILLY

I'm a trainee bank robber. That's who the fuck I am. And you're jackshit. Now shut the fuck up and do what the fuck I tell ya'.

He straight-arms Graf under the chin with a violence that is totally at variance with his previous manner. As Graf thumps into the wall, Billy waves his gun at the others.

BILLY

All right, move it! Face the goddamn wall.

Spread-eagled against the wall, ONE of the Clerks looks fearfully over his shoulder.

BILLY

You... Come over here. Show me what you've got.

The Clerk timorously approaches the desk and indicates the metal tray full of money.

BILLY

Never mind that. Just give me what you've been skimming off the top.

The Clerk looks perplexed and Billy indicates a metal wastebasket.

BILLY

Come on, come on, the trash basket!

The Clerk hands him the basket and Billy removes a big fistful of shredded wastepaper to reveal a cache of neatly bundled bills.

BILLY

You wanna gift wrap it up for me?

He throws the Clerk a canvas bag and the man starts to fill it.

89 EXT. CONCOURSE AND PARI-MUTUEL

89

Confusion reigns supreme. Some bettors are besieging the Pari-Mutuels, demanding their money back, while a handful of optimists are asking to get paid off on the two dogs that managed to complete the circuit. Tiny shoulders his way through the crowd on his way towards the administration offices.

90 INT. ADMINISTRATION OFFICE

90

The Clerk hands the bag of money to Billy.

BILLY

Gee, thanks.

He starts to retreat and Graf, Rex and Reece glare at him in frustration.

GRAF

You're gonna be real sorry.

BILLY

What're you gonna do -- tell the State Commission you been skimming off the top?

GRAF

We don't have'ta tell 'em anything. You think I don't know you? I know you.

BILLY

That's right, and I know you.  
You're the guy that fucks dogs.

He is reaching for the door when someone outside knocks on it. Billy unlocks the door, steps aside and reverses his automatic, ready to club down Tiny as he enters. But he completely mistimes the move and Tiny has already half-turned to face him, thus getting the gun-butt right on the cheekbone. He staggers away and falls down, clutching his face. Billy's scowl of frustration is almost an apology.

BILLY

You shouldn't have turned around. I mean, I'm not a very responsible person to start with, then you motivate me to unnecessarily hostile actions. I mean, wow, unfucking believably dumb.

Removing the key from the lock, Billy glances at the injured man slumped on the floor and addresses his colleague.

(CONTINUED)

90 CONTINUED:

90

BILLY

I think you better tell Mr. Kerch to  
hire some more help.

He pauses and looks around as if looking for some way to  
rectify his previous error, and his gaze comes to rest on  
the single light suspended from the ceiling.

BILLY

I guess you guys'll be better off in  
the dark. I mean you can't be any  
worse off, can you?

He raises the gun, fires, and misses the light, but brings  
down a great cascade of broken plaster.

BILLY

Holy shit.

He goes out, slams the door.

TRANSITION.

91 OMITTED

91

92 EXT. QUAYSIDE AND JOEY'S BOAT - NIGHT

92

Billy lounges on the quay, keeping a casual eye on the  
approach road, while Joey is busy with something down on  
the deck of his boat.

93 ANGLE ON JOEY

93

He is hauling up an old car tire that hangs between the  
boat and the quay to serve as a fender. Now he attaches a  
bulging water-proof sack to the base of the tire and  
prepares to lower away again so that the sack will be  
suspended below the water.

94 ANOTHER ANGLE

94

Billy straightens up and glances anxiously at Joey as  
distant headlights suddenly turn and come sweeping down  
along the quay. There is a muffled splash as Joey finishes  
his work, and now the headlights are revealed as those of a  
TAXI, which pauses just long enough to deposit Annie,  
before taking off again. Annie strides furiously up to  
Billy.

ANNIE

You goddamn lunatic!

(CONTINUED)

94 CONTINUED:

94

He looks at her wide-eyed, but she has already stepped onto the deck to remonstrate with Joey and now she stares at her brother in sudden realization.

ANNIE

You were with him, weren't you!

JOEY

With him where, for Chrissakes?  
What're you talking about?

ANNIE

Don't bullshit me! It's all  
over that somebody made an inside  
move at the Dog Track. Kerch is  
probably going ape-shit. \*

JOEY

Good. That's what he's  
supposed to do. \*

ANNIE

You wanna get yourself killed? Same  
old bullshit!

JOEY

(embarrassed)

Hey, take it easy, will you?! Come  
on, we can talk about it later.

Billy moves towards the deck, trying to smooth things down.

BILLY

Look, it's all right, Annie, they  
didn't see Joey -- they don't even  
know he was there.

She turns on him furiously with Joey still holding her  
wrists.

ANNIE

And what if they find out?

BILLY

They won't... How we doing on  
the favor I asked? \*

ANNIE

Why don't you just fuck off and  
leave me alone!

Billy shrugs, then nods at Joey.

BILLY

I'll see you later, huh...

(CONTINUED)

94 CONTINUED: (2)

94

He walks off into the shadows of the quay. Joey glances after him distractedly, then turns to Annie.

JOEY

What d'you have to embarrass me like that for?

ANNIE

Embarrass you! What is he -- your boss, or something?

JOEY

No, he's not. But we're fighting this war together, and --

ANNIE

Get out of here. You're fighting a war with Kerch? What a laugh. Look at yourself. You already had your war, and lemme give you a newsflash, you lost.

His hurt reaction makes her soften a little.

ANNIE

Look, Joey...

(indicating)

... Billy's nuts. He's just like he was in school when you guys were runnin' around. Let him and Kerch have their war without you.

JOEY

Sure. Work on my boat and eat shit the rest of my life. Great.

\*

Joey turns away to head toward his cabin. She stands there watching him helplessly, then turns blindly, clambers up onto the quay, and strides away.

95 ANGLE ON QUAY AND JOEY'S TRUCK

95

As Annie stumbles along the uneven surface on her high heels, Billy appears in Joey's truck and pulls up alongside her. She looks up briefly and keeps walking. Billy drives on past her, then stops and waits for her to catch up.

BILLY

It's gonna take you an awful long time to get home that way.

Annie hesitates, scowls, then gets in and slams the door. Billy drives on and there is a long pause before she speaks angrily.

(CONTINUED)

95 CONTINUED:

ANNIE

I dunno why you can't just leave him alone.

Billy shrugs.

BILLY

I guess because he doesn't want me to.

The truck heads on into town.

TRANSITION.

96 OMITTED

96

97 EXT. STREET & ANNIE'S APARTMENT - BLUE CITY - NIGHT

97

The pickup truck pulls up opposite Annie's apartment and Billy cuts the engine.

98 ANGLE ON CAB

98

Annie starts to open the door, hesitates as if contemplating asking him to join her, then changes her mind.

ANNIE

Thanks for the lift.

BILLY

Sure. Right. Anytime.

ANNIE

Look, I'm sorry. I just can't be very enthusiastic. I'm not like you. I'm scared. I don't think you can beat those guys.

BILLY

Kerch is gonna lose. And Joey's gonna feel real good about helpin' to make it happen.

She shakes her head in total disbelief.

ANNIE

Yeah. You'll both probably win a medal.

She gets out and heads for the house. She slams the door and starts across the street. Billy watches as Annie fumbles with her keys in the darkness of the front porch. He jumps down out of the cab and meets Annie at the front door.

Annie unlocks the door as Billy stands watching, hands in pockets. Annie turns towards him as she enters her apartment and leans out the door.

ANNIE

Now what? You're gonna ask  
me another favor that can get me  
fired?

She begins to close the door.

BILLY

Look, I think I understand a lot  
more than you think.

Billy cradles Annie in his arms and begins to kiss her.  
She wraps her hands around his neck and returns the kiss.  
They separate and look at each other.

ANNIE

I don't want you to be part of this  
town and all its bullshit.  
(she stops herself)  
I guess I'm just scared of you.

Annie wraps her arms around his waist.

ANNIE

I don't know what to think about you  
anymore...

He pulls her to him and they kiss.

BILLY

I'm sorry about the other night. I  
wasn't really tryin' to be hard on  
you. But you know how it is when...

ANNIE

(she interrupts)  
Hey, come on, did you really come  
here just to talk?

She grabs him and kisses him. They jam their bodies next  
to each other in an attempt to become one.

BILLY

Hey... is your bedroom still back  
this way?

ANNIE

No... it moved.

She guides him into the apartment.

101 INT. ANNIE'S BEDROOM - NIGHT

101

Annie and Billy stand facing each other at the foot of the bed. She begins to unbutton his shirt. As she gets halfway down the row, the buttons won't give. He grabs her hands and finishes. She slips his shirt off as he lifts her sweater up over her head.

BILLY

I like this better than talking.

They fall together onto the bed. They lie next to each other bare-chested. Billy guides Annie's hand down to his belt-buckle. She undoes it and pulls it open. Annie then pulls down the fly of his 501's... He smoothly slides her jeans off and rolls onto her.

BILLY

You know, you are really great.

Billy runs his hands down her back and over her rump holding her in his hands.

BILLY

... I like this.

ANNIE

(purposefully muffled)

I like you.

BILLY

Huh?

ANNIE

Yeah, I think I could really like you... What about you?

BILLY

(muffled in her neck)

Yeah, I could.

ANNIE

Huh?

BILLY

Take yes for an answer.

He pulls her to him and they begin to kiss passionately. The mouth, the neck, the ears, everywhere. Billy leans down and begins to kiss her breasts. She smiles and moans. They begin to move in unison.

TRANSITION.

102 OMITTED  
thru  
111

102  
thru  
111

112 EXT. MAIN STREET - BLUE CITY - DAY

112

As Billy walks out of a drugstore, a police car with Ortiz pulls up. \*

ORTIZ

The Chief wants to talk to you.

BILLY

You know, you got a great job, Ortiz  
-- running messages for Reynolds...

Billy gets in the car which pulls away.

112A INT./EXT. POLICE CAR - BLUE CITY - DAY

112A

Ortiz behind the wheel, Billy checks out the view.

BILLY

Boy, this town is turning into a  
dump. Fast food, tourist bullshit,  
cheap hotels... How the fuck do you  
stand it?

ORTIZ

Hey, I know it's tough for you to  
get it, but the truth is there are a  
lot of places a lot worse. Where I  
was born, for starters. \*

BILLY

Really? Tell me about your cultural  
deprivation. Did you have to walk  
five miles a day through snow to get  
to school?

ORTIZ

Fuck you, cowboy. Get off my back.  
I was born in Havana. \*

BILLY

Sure. You're probably from one of  
those wonderful families that Castro  
ruined everything for.

ORTIZ

What's your problem? You want to  
see how far you can push me, huh? \*

BILLY

Gee, that's a good question. Let me  
give you a clue. While you're  
driving around town acting like  
Mister Clean, the arrest and  
conviction record for homicide here  
in Blue City leaves a little to be  
desired.

TRANSITION.

113 INT. POLICE HEADQUARTERS - DAY

113

Reynolds sits behind his desk, complacently demolishing a half-pound bar of chocolate. As Billy enters, Reynolds jerks his head to indicate the chair opposite and peels more silver foil... Ortiz shuts the door, remaining out of the room.

114 TWO SHOT

114

Billy gets in and Reynolds gives him a long appraising look, while at the same time still chomping away like a horse.

REYNOLDS

There's people here think I should run you out of town, Billy... Yeah, they figure you're a disruptive influence. Know what I mean?

Billy gives him a blank look.

REYNOLDS

Well now, "disruptive" is like, for instance, what some fella did over at the Dog Track last night ... You hear about that?

Reynolds chuckles, shakes his head.

BILLY

Naw, what happened?

REYNOLDS

Oh, he screwed up one of the races. What I'd call interfering with the innocent employment of people going about their lawful pursuits.

BILLY

That's quite a mouthful -- I'm surprised you've got room for it...

Not in a mood to take offense, Reynolds placidly pops the last chunk of chocolate into his mouth, drops the wrapper on the floor, and takes another bar from inside a desk drawer.

(CONTINUED)

114 CONTINUED:

REYNOLDS

There's a rumor he stole lots of money while he was at it. You hear anything about that?

BILLY

It's all news to me, Chief.

REYNOLDS

This money don't show on the books. So if they did steal it, it must've been hot. Follow that trail down the road, and I'm liable to come up with a can of worms -- compromise some good citizens. Maybe I should just forget the whole thing... What do you say?

BILLY

I guess you knew best.

REYNOLDS

Yeah, that's what I thought you'd say. Trouble is, hot money always gets to be used for other criminal activities. All in all, I'd be a lot happier fella if that money was in police custody.

He studiously starts to unwrap his second chocolate bar.

REYNOLDS

But if I have to go and find it myself, somebody's gonna wind up with those alligators I was telling you about before.

BILLY

How much did these people take?

REYNOLDS

It must've been close to thirty thousand -- rumors hereabouts to that effect...

BILLY

(he's being robbed)

As much as that, huh?

REYNOLDS

Oh, yeah, I'd be awful disappointed if it wasn't twenty-five.

(CONTINUED)

114 CONTINUED: (2)

114

BILLY

Twenty-five, huh. That'd sure buy  
an awful lot of chocolate bars.

Reynolds smiles, chuckles again.

REYNOLDS

Wouldn't it, though. Now you be a  
good boy and go on and get out of my  
sight.

Billy heads for the door.

REYNOLDS

One more thing. As long as you're  
here in town, I'll look after you as  
best I can. Kerch won't come for  
you here. But out there in the  
county, you're on your own.

Billy leaves the Chief champing contentedly...

115 INT. STAIRWELL - POLICE STATION

115

Billy moving down the steps, he stops as he sees the lobby  
below.

116 HIS POV - PERRY KERCH

116

sitting alone on a wooden bench. He's all smiles.

KERCH

Hello, Billy. I'd like to talk to  
you if that's okay?

117 BILLY

117

moves down into the lobby.

BILLY

How'd you know I was here?

KERCH

I had one of my boys staked out  
across the street. After last  
night, I figured Reynolds would pull  
you in.

(smiles)

You know, for questioning...

BILLY

Yeah. He's rounding up all the  
usual suspects.

(CONTINUED)

117 CONTINUED:

117

KERCH

Let's go have a drink. You and me. None of my animals around, just you and me. Very friendly.

BILLY

Like they say in Westerns, I'm particular who I drink with.

KERCH

(still smiling)

So am I. Come on, Billy. Lighten up. I've got some real interesting things to go over with you. You'll enjoy it.

TRANSITION.

118 INT. BAR - DAY

118

Billy and Kerch at a local bar. Each has ordered a beer which is being served up.

KERCH

I got to hand it to you. You've really bounced back since my guys kissed and hugged with you. First my car, then the dog track. You're really doing great.

BILLY

Gee thanks. It's always nice to get praise from a real professional.

KERCH

Yes, sir. I underrated you, Billy...

BILLY

When do you start talking about the interesting things you wanted to go over?

KERCH

Right now. First you have to understand that I'm not a bad guy. I know that's not easy from your point of view, but it's true. I came down here from Miami, I help your dad run things, bam, he gets killed. Then I fall in love with his widow. Is that so bad? I run a club for her. People like the club.

(MORE)

(CONTINUED)

KERCH (CONT'D)

They like to have a good time, gamble, listen to music, dance, get their cock sucked. You know, fun stuff.

BILLY

Sure. The good things in life.

KERCH

Now you show up. I figure you want in. I don't like that. My girlfriend tells me she and you never got along. You were always a troublemaker. All that. So I figure, I'll buy you out cheap and if you don't go for it, I'll lean on you. Right? That's what I did, right?

BILLY

Right.

KERCH

It didn't work. I was wrong. I'm a big enough man to admit I was wrong. So here's what we're going to do -- this is the real interesting part. I'm going to give you a check for fifty, that's right, fifty thousand dollars. Here it is, right here.

Takes the check from his pocket and puts it on the bar.

KERCH

And you take it. And you leave town. And no more war. Comprene, amigo? Parlez vous, mon cher? Now you pick the check up and walk out, Billy. And I never see you again. Ever. Because I hate you. And next time isn't letting the animals work out on you. Oh no. Next time you are dead. Now what do you say, Billy?

A long moment.

BILLY

You just don't get it. I don't want your money.

(MORE)

(CONTINUED)

\*  
\*



118 CONTINUED: (2)

118

BILLY (CONT'D)

I want whoever killed my father. I want him in jail. I want him in the electric chair. I want some fucking justice around here. And until that happens your life is going to suck.

\*  
\*  
\*  
\*  
\*

He walks out.

TRANSITION.

119 INT. ANNIE'S APARTMENT - NIGHT

119 \*\*

Billy is watching TV as the door opens and Annie enters. He's in a casual attitude, lying on the sofa. She wears a raincoat.

ANNIE

Hi.

BILLY

You're late.

ANNIE

I've got a heavy schedule. I took a night job. You know, I thought I could help make ends meet.

She crosses to the kitchen table, puts down her bag and a folder.

BILLY

What are you talking about?

She pulls her raincoat open, revealing a brief costume that only a disco dancer could be proud be.

ANNIE

I got a job dancing out at the Club Florida. I'm working for Kerch.

BILLY

Have you flipped out?

ANNIE

Hey, come on, I'm trying to help. They don't know I'm Joey's sister. Maybe I can find out something there. Look under a few rocks.

BILLY

Bullshit.

(CONTINUED)

ANNIE

It's okay if you almost get killed,  
it's okay if you get my brother in  
the shit, but I have to stand around  
and wring my hands, right? That's  
what you think.

Billy looking at her -- she picks up the folder.

ANNIE

By the way, here's the file on your  
dad's murder.

BILLY

Look, I don't want you playing  
detective.

ANNIE

Who asked you? In case you haven't  
heard, it's a free country.

Walks into the bedroom. Slams the door behind her.

120 INT. ANNIE'S APARTMENT - KITCHEN AREA - THE FOLLOWING  
MORNING

120 \*\*

Billy is at the kitchen table reading through the police  
file. Annie appears behind him, wearing her file clerk  
"uniform" -- sunglasses, sweater, jeans and sneakers --  
puts a cup down next to Billy. She's still in something of  
a bad mood thanks to their little set-to the night before.

ANNIE

Find anything, Dick Tracy?

BILLY

Nope. Somebody shot him with a  
.38. Point-blank range. No sign of  
a struggle. No fingerprints. No  
clues. Nothing.

ANNIE

I don't get it. What did you expect  
to find?

BILLY

I don't know. I thought maybe if I  
went through it, I could think of  
something... and I have.

(as she looks at him)

Point-blank range. That means  
whoever did it probably knew him.

(CONTINUED)

ANNIE

You figured that anyway.

BILLY

All right. You're right. Getting the file was a big waste of time. I'm an idiot. You're smart. Leave me alone already.

ANNIE

No, getting the file was a good idea.

BILLY

Why?

ANNIE

Because that's how I found out something else. There was a notation to a collateral file on Reynolds' stationery stapled to one of the reports.

BILLY

Okay, I'm ready.

ANNIE

Reynolds is keeping an open file on Kerch. Has been ever since he came down from Miami.

BILLY

Did you bring it?

ANNIE

I couldn't. Reynolds walked in when I was at the cabinet. I didn't want to take the chance. I only had one move left. I called Miami and had a general 607 run. That's a computer check of all public documents on the name you feed it, I programmed Kerch.

BILLY

How come you didn't tell me about all this last night?

She gives him a doubly frosty look.

ANNIE

You were so busy telling me not to play detective I didn't think you'd want to hear about it.

(MORE)

(CONTINUED)

120 CONTINUED: (2)

120 \*\*

ANNIE (CONT'D)

I'll try and get to it today -- if there's anything in it, I might even tell you about it. Goodbye. I don't want to be late for work.

Heads for the door. Slams it behind her.

(CONTINUED)

120 CONTINUED: (3)

120 \*\*

BILLY

A real bad temper. Doesn't take criticism very well. But a great has compensating virtues.

\*

121 INT. POLICE HEADQUARTERS - DESK AND FILE AREA - DAY

121 \*\*

Annie moves to a pay phone in the lobby -- a sleepy, quiet day in the office. She drops a quarter. Dials.

ANNIE

Hi. Are we still friends? Good, just checking. Look, something's up. When I got the chance, I went to the cabinet where you know what was kept. No, was. Somebody pulled it...

122 INT. ANNIE'S APARTMENT - DAY

122 \*\*

Billy is on the phone with Annie.

ANNIE'S VOICE

I don't know who could have done it, but it's gone.

BILLY

Shit.

ANNIE'S VOICE

Hey, I'm sorry. I'll keep looking.

BILLY

Right, and in the meantime, Joey and I go to Plan "B."

ANNIE'S VOICE

What's plan "B". As far as that goes, what's plan "A".

\*

\*

BILLY

Don't worry about it, just keep dancing.

\*

\*

\*

Slams the receiver down.

\*

123 OMITTED  
thru  
134

123 \*  
thru  
134

135 INT. CABIN - JOEY'S BOAT - NIGHT

135

Joey moves to meet Billy as he comes down the companion-way. He has clearly been waiting for him with some impatience and is raring to go.

JOEY

We all set?

BILLY

Yeah...

(CONTINUED)

He nods abstractedly, and reaches out to take his motorcycle jacket from a peg on the bulkhead. Joey pulls a sawn-off shotgun from under his bunk and turns back to see Billy sitting at the table, looking into space.

JOEY

You okay?

Billy nods and there is a pause while Joey busies himself with his shotgun.

BILLY

You ever talk to that guy Ortiz?

JOEY

Ortiz? You mean the Lieutenant?  
Sure. I've talked to him. Why?

BILLY

What do you think about him?

Joey gives him a perplexed look, then shrugs.

JOEY

I dunno. I guess he's okay... Yeah.  
For a cop, he's all right. Why?

BILLY

I think I pissed him off.

His introspective tone leaves Joey at a loss.

JOEY

Yeah, well like I said, he's a cop.

He turns away to start stuffing shotgun shells into his windbreaker pockets.

BILLY

You sure you wanna go through with this?

Joey turns to him in astonishment.

JOEY

What's the matter with you?

BILLY

This isn't gonna be like that dog track. This time's gonna be a lot different, and this time they're gonna recognize you.

(CONTINUED)

135 CONTINUED: (2)

135

JOEY

You're damn right they're gonna recognize me. Those bastards are gonna recognize me like I was famous or somethin'...

Billy grins at him affectionately.

BILLY

Okay, Mr. Joey Ray. Let's go make you famous.

They move to go.

TRANSITION.

136 EXT. CLUB FLORIDA - NIGHT

136

Judging from the number of cars and all the activity in the parking lot, it is a big night at the club.

137 INT. SECOND FLOOR AND MAIN ROOM - CLUB FLORIDA

137

Reece emerges onto the second floor gallery from Kerch's Office, and closes the door behind him. Moving to lean over the balcony, he looks down into the Main Room, his eyes flicking with alert detachment from one section to another. The clash and rattle of slot machines, blaring canned music, and desperately cheerful laughter rise like hot air in an almost deafening cacophony of SOUND.

\*

138 REECE'S POV

138

\*

The Bar is jammed -- most of the tables are taken, and business could hardly be brisker... Rex emerges from beneath the gallery on the far side of the room, where the first of several banks of SLOT MACHINES can be seen in b.g. Glancing up at CAMERA, Rex raises his hand to signify that everything is in order ... Annie is visible, dancing on her small stage -- grinding away to the loud music.

\*

\*

138A OMITTED

138A \*\*

138B DEBBIE

138B \*\*

wanders near Annie's station. She yells up at her as the number ends.

DEBBIE

How's it goin'?

ANNIE

Great, as far as I can tell. How do I look?

(CONTINUED)

138B CONTINUED:

138B \*\*

DEBBIE

You look any better, you're gonna  
ruin my end of the business.

139 RESUME SCENE

139

Reece acknowledges the salute with a morose nod and turns away. \*

140 ANOTHER ANGLE

140

Leading her CLIENT along the gallery towards her room, a PROSTITUTE pauses and steps aside respectfully to let Reece go by. Giving the girl a look of such profound distaste as to make one wonder about his own sexual preferences, Reece turns off into another corridor and enters an unmarked door. We get a brief glimpse of the smoke-filled room with EIGHT MEN sitting around a poker table and then the door is closed on CAMERA. \*

141 EXT. OUTSIDE STAIRCASE AND LANDING - CLUB FLORIDA

141 \*

STARTING CLOSE ON: A HAND spreading putty onto a windowpane. PULL BACK TO REVEAL: Billy and Joey, who is carrying his sawn-off SHOTGUN, on the landing of the outside staircase at the back of the house. Billy uses the butt of his .45 to smash the windowpane and the SOUND of the glass falling into the room is muffled by the coating of putty.

142 BILLY

142 \*

reaches in to open the sash window and slips inside. Joey slips the shotgun under his heavy jacket. Billy pauses to listen, then opens a door quickly and steps out onto the gallery.

143 INT. GALLERY - CARD ROOM AND MAIN CAGE - CLUB FLORIDA

143

Keeping close to the wall to minimize their visibility from below, Billy and Joey move quickly to the end of the gallery, where Joey takes out his shotgun and indicates the door of the card room. Pausing to check that Joey is directly behind him, Billy throws open the door, goes in with his .45 leveled and steps aside so that Reece and the eight others are immediately covered by two guns. \*

BILLY

Up against the wall. One at a time.  
(indicating Reece)  
You first, fatso. \*

Graf gives him a poisonous look, but turns to face the wall, and doesn't even have to be told to spread his legs and rest his weight on his hands. Billy indicates Reece and Tiny. \*

(CONTINUED)

BILLY

I mean, what the fuck do I know  
about guns, right?

(shoots the floor  
at their feet)

Now you two, move!

Now, as it comes to the turn of the "civilians" and the Dealer, CIVILIAN #1 tries to pick up some of the money lying in front of him.

BILLY

Just leave the money, okay? -- You  
weren't gonna keep it much longer  
anyhow.

He steps forward to relieve Reece and Graf, Rex and Tiny of their guns, which he drops into the pockets of his heavy jacket. Now he frisks the Dealer without finding a gun, but comes up with three "spare" cards from the man's pleated dress shirt, which he shows to Civilian #1.

BILLY

See what I mean?

He turns back to Reece.

BILLY

Where's Kerch?

REECE

He's not here.

BILLY

That's too bad. I really wanted him  
to watch what we're gonna do.

Billy moves back to the door, where Joey stands...

Billy takes one of the guns from his jacket, drops it into Joey's pocket and starts quickly for the stairs, while Joey continues to cover the nine men from the open doorway.

A middle-aged, impoverished-looking REDNECK puts what would appear to be his last dollar into a machine, pulls the handle and despondently watches the three drums come to rest in a losing combination.

REDNECK

Sonuvabitch!

He rattles the handle in impotent fury and glances at Billy, who has just moved into FRAME. Billy shrugs sympathetically...

(CONTINUED)

144 CONTINUED:

144

BILLY

I guess it's out of order. Here,  
lemme fix it for you.

He crosses to the wall and removes the fire-ax from the alarm box after shattering the glass. The bell immediately goes off with a shriek. Billy takes the ax and smashes in the front of the machine. Coins cascade all over the floor, and Billy turns to another astonished SPECTATOR.

BILLY

Matter of fact, I think they're all  
out of order.

He demonstrates his theory by smashing in the front of another machine... Leaving a rapidly growing GROUP of delighted beneficiaries, Billy is about to move on down the line of machines, when Rex suddenly appears from nowhere, and charges at him, brandishing a blackjack. Parrying Rex's blow with his left forearm, Billy whacks him across the upper arm with the ax-handle. As Rex reels away in helpless agony, Billy turns to another PATRON, indicates a big glitzy machine and offers him the ax.

BILLY

Try that one. I think it's about  
ready to pay off.

As he moves OUT OF FRAME more and more PATRONS are entering into the spirit of things, tipping over machines and kicking them to pieces.

145 ANGLE ON CARD ROOM AND GALLERY

145

Hearing the SOUNDS of rising anarchy from below, Joey steps back from the doorway to glance off across the gallery.

146 JOEY'S POV

146

\*

147 ANNIE'S POV OF JOEY

147

\*

148 JOEY'S VIEW

148

\*

Annie looking at him from the stage -- she can't believe it.

149 RESUME SCENE

149

Joey hesitates, then realizes that he has no choice but to stay at his post.

150 ANGLE ON MAIN ROOM

150

Thrusting his way through the milling crowd towards the stairs, Billy is intercepted by the hulking Bartender with whom he had words during his previous visit. There is a short exchange of blows and the Bartender is sent crashing into one of the tables, while Billy runs up the stairs to rejoin Joey.

151 ANGLE ON CARD ROOM

151

Coming to the doorway, Billy grins at Joey and indicates Graf whom Joey pointed out earlier. \*

BILLY

Okay, you wanna say goodbye to your friend?

While Joey moves to the men facing the wall, Billy thoughtfully empties a bottle of whiskey over the great pile of bills that represent the kitty on the poker table. Joey pokes Graf in the ribs. \*

JOEY

Hey, asshole, remember me?

As Graf turns to look at him, Joey reverses his shotgun and smashes the butt into the side of the man's knee. Now, as Graf falls to the floor gasping, Billy strikes a match, sets fire to the money on the table, and waits for Joey to exit, before backing out and locking the door. \*

152 ANGLE ON GALLERY AND MAIN ROOM

152

Following Joey back along the gallery towards Kerch's office, Billy pauses to fire his .45 into the air. The uproar from below is temporarily silenced, and Billy calls out cheerfully.

BILLY

Okay, folks -- the drinks are on the house.

He fires four shots into the giant mirror behind the bar, and it collapses on itself, bringing down bottles and glasses along the way. As Billy and Joey disappear into Kerch's office and slam the door behind them, the crowd in the main room starts to descend on the abandoned bar.

153 EXT. OUTSIDE STAIRCASE AND GROUNDS - CLUB FLORIDA - NIGHT 153

Billy and Joey come clattering down the wooden stairs, dash across an open space, and disappear into the shadow of the trees.

Moments later, the motorcycle engine roars into life, and Billy goes snaking off across the car park with Joey riding on the back.

TRANSITION.

154 EXT. HIGHWAY AND CAR PARK - CLUB FLORIDA - NIGHT  
(LATER)

154

Kerch's big, black limousine turns off the highway, speeds across the car park and skids to a stop in front of the Main Entrance. Kerch gets out and hurries into the club.

CUT TO:

155 EXT. DOWNTOWN MIAMI - NIGHT

155

Billy's motorcycle speeds along an almost deserted, but brightly lit boulevard, lined with high-rise condominiums and hotels.

156 ANGLE ON MOTEL

156

Billy's machine swoops past a blinking "Vacancy" sign and pulls up on the forecourt.

CUT TO:

157 INT. GALLERY AND MAIN ROOM - CLUB FLORIDA - NIGHT

157

Kerch stands staring down at the wreckage in the Main Room. Reece hovers unhappily in b.g. Now Kerch glances at him in silent contempt, then turns on his heel, strides into his office and slams the door. \*

CUT TO:

158 INT. MOTEL ROOM - MIAMI - NIGHT

158

The respectable, but aridly characterless motel room contains twin beds, a dresser, a couple of chairs, and a small table at which Billy and Joey are "celebrating" with some cans of beer and a big carton of Kentucky Fried Chicken. Joey is still exuberant as he demolishes a large piece of chicken.

JOEY

Oh boy, that guy's face, when you set fire to that money...! They ain't gonna forget us in a hurry.

Joey has clearly been carrying on like this for some time, and Billy's smile is tolerant rather than animated. Billy sips at a can of beer...

JOEY

So what're we gonna do next?

BILLY

I dunno -- I guess I was really countin' on Kerch being there... I sort of figured we'd finish it some way...

JOEY

You don't have many options left, you know.

Billy frowns, gets up and goes to peer out through the curtains...

(CONTINUED)

158 CONTINUED:

158

JOEY

We're gettin' down to the final,  
final. Him or us.

BILLY

Yeah... Yeah, I guess you're right.

Joey turns away to pick up another can of beer.

TRANSITION.

159 INT. GALLERY - CLUB FLORIDA - NIGHT

159

Reece comes striding along the gallery as Annie walks by, having just emerged from the changing room -- she is now in her street clothes.

REECE

Okay, you can go on home.

(she looks blank)

Well, we're not gonna do a helluva  
lot more business tonight, are we?  
And anyhow, we're gonna close up for  
a coupl'a days. Kerch says he'll  
let you know when to come back.

He leaves and she is left wondering uneasily if his message may have some deeper, more sinister meaning.

160 ANOTHER ANGLE

160

Debbie is hovering by an open door further along the gallery. Dressed in her street-clothes, she is about to close the door and leave, when she looks up, meets Annie's eye, and gives her a sweet, hesitant smile. Annie is both surprised and pleased. Debbie hesitates, glances down into the main room, where Garland is supervising the cleaning-up operation, and hurries furtively towards Annie, as if afraid of being seen.

DEBBIE

They fired me.

ANNIE

Bullshit. What are you talking  
about?

She sways drunkenly, indicates the lingerie, and slurs her words a little as she speaks.

DEBBIE

Mr. Perry Wonderful Kerch said I  
could come back to pick up my  
things.

(CONTINUED)

160 CONTINUED:

Glances down at the wreckage below...

DEBBIE

Some mess, huh...

Annie nods, unwilling to comment. Debbie grins with obvious joy at other people's misfortune and whispers venomously.

DEBBIE

Serves the sonuvabitch right --  
that'll pay him off for old J.W.  
Turner, won't it?

Annie frowns and automatically retreats into her open doorway, obliging Debbie to follow.

DEBBIE

Old J.W. was always asking us girls  
to do stuff for him, but he never  
treated us bad the way Kerch does.

ANNIE

(almost a whisper)  
But what d'you mean, pay Kerch off?

DEBBIE

For havin' J.W. killed, whadd'ya  
think I mean. I was with that shit  
Reece the night they did it. \*

ANNIE

You saw him?

DEBBIE

Afterwards. I saw him afterwards.  
Pissed out of his mind. He told me  
all about it, how they shot him an'  
everything. Reece pulled the  
trigger. He told me all about it, I  
mean he was pissed to the tits, on  
his ass, tore up... \*

ANNIE

Does Kerch know that?

DEBBIE

Hell, no. I doubt Reece remembers  
it himself. They'd never've fired  
me otherwise, would they? But I  
tell you what -- one day I'll trash  
the whole fuckin' lot of 'em. \*

(CONTINUED)

160 CONTINUED: (2)

160

Annie moves as if to pull her further into the room and close the door, when she sees Reece moving silently along the opposite gallery.

GARLAND

Hey, Debbie, what the hell are you gabbin' about. I thought Kerch told you to take your stuff and get the fuck out.

Debbie holds up the lingerie defensively, and tries to sound belligerent.

DEBBIE

Yeah, yeah, that's just what I'm doin'...

She gives Annie a quick smile, and moves off along the gallery, while Reece stands there watching her go.

TRANSITION.

161 INT. MOTEL ROOM - MIAMI - DAY

161

Joey, who has slept in his vest and jockey shorts, wakes up blearily to see bright sunshine filtering through the curtains and onto the debris of last night's celebration -- empty beer cans, chicken bones, and dirty glasses. The other bed has been slept in, but there is no sign of Billy. Joey looks towards the bathroom and calls out.

JOEY

Billy...?

There is no response. Joey frowns and starts to heave himself out of bed.

162 EXT. HAMBURGER STAND &amp; PAY PHONE - MIAMI - DAY

162

Billy's motorcycle is parked in front of a Hamburger Stand, where the short-order COOK is preparing an order to go. Billy stands a few yards away, feeding a pile of loose change into a pay phone. Now, as he gets a response, he smiles broadly and adopts a clipped tone of urgency that is clearly not his own.

BILLY

(into phone)

Good morning, ma'am. This is the "Miami Herald" here. Parker speaking...

163 INT. BEDROOM - THE TURNER HOUSE - BLUE CITY - DAY

163

Malvina, nude between the sheets, is propped up drowsily in the big double bed with the phone in her hand. The door to the adjoining bathroom is half-open. Billy's assumed voice comes over the line.

BILLY (V.O.)

We understand that the Monroe County District Attorney expects to hand down an indictment in the matter of your late husband's murder within the next twenty-four hours. Would you care to comment on that, ma'am?

Malvina's eyes dart toward the bathroom door as she stutters into the phone.

MALVINA

(into phone)

What...? No... No, I don't.

She slams down the receiver just as Kerch comes from the bathroom, buttoning his shirt.

KERCH

Who was that?

MALVINA

Nobody... I mean, I don't know...

Kerch's scowl of disbelief is clearly opening the blast of what is going to be a major beef.

KERCH

What the hell do you mean you don't know? You stupid bitch, tell me who it was!

164 EXT. PAY PHONE AND HAMBURGER STAND - MIAMI - DAY

164

Billy cradles the phone and is starting back to pick up his order from the stand, when he thinks of something else, and turns back to dial another number.

165 INT. POLICE DEPARTMENT - BLUE CITY - DAY

165 \*

Annie answers the phone.

ANNIE

(into phone)

Hello...? Billy! Where the hell are you -- where's Joey? Don't you know they're looking for you?

166 EXT. PAY PHONE - MIAMI - DAY

166

Billy smiles reassuringly.

BILLY

(into phone)

Okay, okay, don't worry about it. I just wanted to let you know Joey's fine. I'll have him give you a call later.

CUT TO:

167 INT. POLICE STATION - BLUE CITY - DAY

167 \*

Annie glances over her shoulder, almost as if she were expecting intruders.

ANNIE

(into phone)

No, but listen -- this is important ... I think there's something going on.

CUT TO:

168 EXT. PAY PHONE - MIAMI - DAY

168

Billy's expression becomes increasingly sober as he listens.

BILLY

(into phone)

Who's Debbie Torres?

He listens with mounting excitement.

BILLY

(into phone)

All right, all right, we're on our way back. Where's she working now? ... Out of a motel? Okay, listen. We'll meet you at the Turnpike Bridge, eight o'clock... Yeah, yeah, I promise. Sure, I'm crazy about you. Yes, you're a better detective than I am. See you at eight.

He slams the receiver back on the hook and runs back to the hamburger stand.

CUT TO:

169 INT. POLICE DEPARTMENT - BLUE CITY - DAY

169 \*

Annie cradles the phone with slow reluctance, as if not at all sure she has done the right thing.

TRANSITION.

170 OMITTED

170

171 EXT. HIGHWAY AND BRIDGE - NEAR BLUE CITY - NIGHT

171

LONG SHOT: The headlight beam of Billy's motorcycle comes swooping up over the crest of the steeply arched bridge, and sweeps on down to a small turn-out, where Joey's truck is parked in the shadows. Annie gets out, greets Billy and Joey.

ANNIE

Frank and Jesse James. How was Miami?

BILLY

Your kind of town. They got a real need for disco dancers.

ANNIE

Sure. I kind of like my new profession. I got excited up there onstage.

BILLY

(to Joey)

Do you approve of your sister shaking her ass in public?

JOEY

Why not? From what I hear she's done it in private for years.

ANNIE

Hey, come on, bro. You're supposed to protect my reputation.

BILLY

What reputation?

He gives her a kiss.

ANNIE

I had one before I took up with you.

JOEY

She had a reputation all right.

Makes a face.

ANNIE

I get it. Male-bonding masculine jokes. Diminish the status of a liberated woman which might prove threatening to your macho egos... Especially before going out on potentially dangerous missions.

(CONTINUED)

171 CONTINUED:

171

BILLY

You got it.

Kisses her again.

JOEY

What the hell kind of books you been  
reading? You're starting to talk  
like him.

They climb into the truck and head off.

CUT TO:

172 EXT. MOTOR COURT - NEAR BLUE CITY - NIGHT

172

Two rows of wood-frame bungalows, separate units with small  
kitchens. The motor court is an old place, all by itself  
next to the highway; a string of lights hangs across the  
arched wooden entrance gate.

At the end of one row of cabins is a coin telephone booth,  
and beyond that, is the motel office, with its partially-  
lit blue neon VACANCY SIGN shining in the damp, misty  
darkness.

The SOUND OF CARS and BIG TRUCKS passing at highway  
speed is constant. The THROBBING MURMUR of an O.S. TRUCK  
approaches -- then DIES. Moments later, Billy, Joey and  
Annie appear at the corner of an outlying cabin, and pause  
to look around.

173 POV SHOT

173

There are only THREE CARS in the U-shaped court, and only  
two of the cabins are showing a light. \*

174 ANOTHER ANGLE

174

Annie points to one of the cabins with light filtering  
through the curtains.

ANNIE

Debbie's in number eleven.

Billy starts forward and Annie catches his arm as the door  
of #11 opens and a shaft of light falls across the darkened  
court. A middle-aged MAN in a sober business suit comes  
out, brushing off his suit as if expunging his sins, and  
Debbie closes the door behind him. Now, as the man gets  
into his car, Billy pulls back against the side of the  
building and murmurs to Annie. \*

(CONTINUED)

174 CONTINUED:

174

JOEY

I guess she's still doin' quite a business.

ANNIE

Come on with the attitude, okay?  
She's gonna help us.

She gives him a look, and they wait for the car to move off before starting across the court.

175 EXT./INT. CABIN ELEVEN - MOTOR COURT - NIGHT

175

Billy and Joey stand behind Annie as she knocks on the door.

DEBBIE (O.S.)

Who is it?

ANNIE

It's me, Annie. Annie Ray.

DEBBIE (O.S.)

You bring 'em?

ANNIE

Yeah. Billy's here. So's my brother.

Debbie opens the door and steps back nervously. She is wearing a loose housecoat.

ANNIE

Hi. This is Billy Turner. Joey Ray. Billy wants to talk to you.

Billy and Joey follow Annie into the poorly-furnished room, and Debbie quickly closes the door, before reaching out awkwardly to take Billy's hand.

DEBBIE

Pleased to meet'cha.

(turning away  
abruptly)

Would you like a drink? Annie,  
you wanna drink? Joey?

BILLY

No, it's okay.

JOEY

Sure. I'll help.

(CONTINUED)

175 CONTINUED:

175

Annie shakes her head, and Debbie keeps her back turned as she pours two large drinks at the table. \*

BILLY

Annie tells me you were with this guy Reece, the night my father was shot. \*

DEBBIE

Yeah... Yeah, that's right, I was.

She immediately turns away to address Annie and Joey. \*

DEBBIE

Say, Annie, d'you want some pizza? How about you guys? \*

Annie hesitates and shakes her head, but Debbie is already crossing to the phone.

DEBBIE

Boy, I tell you, I'm starved -- haven't eaten all day...

She punches out a number and grins vacuously at Billy as she waits for a response.

176 INT./EXT. GAS STATION AND HIGHWAY - NEAR BLUE CITY - NIGHT 176

Standing in the gas station office, Reece reaches out to answer the telephone and glances out at the pickup truck standing on the forecourt with Rex, Graf and Tiny waiting in the cab. \*

REECE

(into phone)

Yeah...? \*

177 INT. CABIN ELEVEN - MOTOR COURT - NIGHT 177

Debbie averts her face from Billy, Joey and Annie as she speaks into the phone. \*

DEBBIE

(into phone)

Hi, Arlene? Listen, would you mind having Jack pick up a pizza for me...? Yeah, pepperone -- a big one. Thanks. \*

Billy and Joey watch her closely as she hangs up and turns to face them apologetically, as if suddenly realizing that they are still standing.

(CONTINUED)

177 CONTINUED:

DEBBIE

Oh, I'm sorry -- why don't you sit down?

She snatches some dresses from one of the chairs and offers it to Billy. But he shakes his head in refusal, and now, becoming impatient and disturbed by her compulsively erratic manner, he catches her arm, and makes her put the clothes down again.

BILLY

Never mind that now... Tell me about Reece.

DEBBIE

(dithering)

Who? Oh, yeah, Reece... Yeah, I will... It's just that, uh, I don't think this is the right time...

She glances at the door.

DEBBIE

I mean, I have to go out in a minute and --

BILLY

You just ordered a pizza.

DEBBIE

Huh...?

JOEY

What's this bullshit? Who's Jack -- where's he gonna get your pizza?

Now her face just crumples and she tries to back away. Joey grabs the front of her housecoat, pulls her close, and whispers.

JOEY

Don't fuck with us. I'll tear your fucking heart out.

BILLY

(to Joey)

It's set-up, isn't it?

JOEY

Fuckin' A. You want to tell us about it?

(CONTINUED)

177 CONTINUED: (2)

177

She shakes her head frantically, but is quite unable to speak. Joey throws her sprawling onto the bed.

\*  
\*

DEBBIE

Fuck you! They're gonna cut you up  
an' use you for dog meat!

JOEY

Shut up!

(to Annie)

They're out there, waiting for  
us. Oh, boy, did we walk right  
into it.

DEBBIE

Dog meat, naw! And I'm gonna love  
it. Especially what they do to you,  
sweet pants

(looking at Annie)

I'm gonna love every minute of it  
when they give it to you.

\*

\*

Joey punches Debbie's lights out with a stiff right.

178 EXT. OFFICE - MOTOR COURT - NIGHT

178

The headlights of the pickup truck sweep past the window of  
the darkened office, and moments later, the SOUND OF THE  
TRUCK'S ENGINE DIES.

179 INT. OFFICE - MOTOR COURT - NIGHT

179

There is a faint glow of light from the partially-open door  
behind the desk as the middle-aged Manageress comes out in  
her night clothes to peer out with anxious curiosity.

180 POV SHOT

180

The lights of the truck, which has pulled up outside the  
gate, have already been doused, and now Rex gets out, and  
is followed by Reece, Graf, Tiny. Rex primes the mechanism  
of his pump gun and vanishes into the darkness.

\*  
\*

181 RESUME SCENE

181

The Manageress ducks behind the reception desk, pulls the  
phone down onto the floor and starts to dial.

CUT TO:

182 INT./EXT. CABIN ELEVEN - MOTOR COURT - NIGHT

182

Joey moves to the door, switches off the light as Billy  
whispers to Annie.

(CONTINUED)

182 CONTINUED:

182

BILLY

Wait here...

JOEY

I'll cover the front.

He moves into the darkened kitchenette and goes to peer out of the back window.

183 BILLY'S POV

183

Rex is crouching by a picket-fence near the back of the cabin.

184 RESUME SCENE

184

Joey checks the window that gives out onto the front.

185 JOEY'S POV

185

Reece is fleetingly lit up by the light from the telephone booth as he moves into the shadows, carrying a shotgun. CAMERA PANS to discover the Graf and Tiny watching the front of the cabin from another angle.

186 RESUME SCENE

186

Billy pushes Annie in the doorway of the kitchenette as he heads back into the main room.

BILLY

Wait in there -- down on the floor...

Debbie is recovering from Joey's punch on the bed as Joey comes back in, moves to the big rear window and very carefully draws back the curtain. He starts to pick up a chair, when he sees Debbie shift convulsively, as if preparing to make a run for it. He points at her with his gun.

JOEY

You stay right there.

She freezes. Joey turns to whisper back to Annie and Billy in the kitchenette.

JOEY

Annie...? Stay down until I tell you it's okay.

He goes to the window, opens it and looks out. He gets a brief glimpse of Rex, who FIRES HIS SHOTGUN and starts forward from the picket fence.

(CONTINUED)

186 CONTINUED:

186

Joey randomly FIRES TWO SHOTS in rapid succession from his automatic. Rex disappears into the darkness.

\*  
\*

187 ANGLE ON FRONT OF CABIN

187

Reacting to the SOUND OF THE SHOTS, the Graf and Tiny, at the front of the building, glances across at Reece closing in on the door of the cabin, and starts to move around to the back.

\*  
\*

188 ANGLE ON MOTEL ROOM

188

Joey is peering out of the window to ascertain the result of his shots, when the SOUND OF MOVEMENT behind him makes him turn just in time to see Debbie rushing panic-stricken towards the door. Billy moves to grab her, but is still only halfway across the room as she tears open the door and dashes out, screaming incoherently.

\*  
\*  
\*

189 ANOTHER ANGLE

189

Taken completely by surprise, Reece whirls round, BLASTS Debbie with his SHOTGUN, and looks up to see the now clear doorway of the cabin.

\*  
\*  
\*

BILLY

(to Annie)

Shit... look, just stay there.  
Don't do anything.

Joey peers out the doorway and spots Reece, who has his shotgun leveled at the main window of the cabin.

\*

Reece readies himself, and takes aim.

\*

Joey takes aim on Reece, steps out the door and FIRES, the recoil throwing him back into the cabin.

\*

Reece's BLAST simultaneously levels the front window.

\*

Billy looks out the empty window to see Reece lying dead in the moist grass. He stares, motionless.

\*

Tiny, who was about to disappear around the side of the cabin, has witnessed the whole thing, and now finds himself almost face-to-face with Joey, who remains framed in the glassless window. Joey BLASTS him dead at point blank range.

\*  
\*  
\*  
\*

As Joey looks down to clear his automatic, Graf ducks around the corner and starts to run.

\*

Billy turns and yells towards Annie.

(CONTINUED)

189 CONTINUED:

189

BILLY

Come on. I'm getting you out of  
here

Billy and Joey move to give chase.

190 ANGLE ON DOORWAY

190

Annie comes to the doorway. She pauses to look  
uncomprehendingly at the two bodies in front of the  
cabin. Billy shoves her forward.

BILLY

Run. Get down to the office and  
call the cops! Go on!

She runs off into the dark.

191 ANGLE ON REAR OF CABIN

191

Billy and Joey cautiously approach the rear of the  
cabin. Then, as they edge around the corner, they hear  
the SOUND OF THE PICKUP TRUCK as it STARTS UP and TAKES  
OFF at speed. They look at each other for a moment, then  
start back for the front of the cabin.

192 ANGLE ON FRONT OF CABIN

192

Lights are beginning to spring on in some of the other  
cabins, and one or two timid Occupants are peering out  
of their doors as Billy and Joey move to the front.

Joey is trying to drag him to where the truck is  
parked, but now Billy breaks away and pauses to gaze  
down at Reece's body, as if he can't quite believe  
it. He is still staring down at the body, when a  
police car slides to a halt in front of the office.  
Billy just stands there in the beam of the police car's  
headlights. Now a second police car slides into place  
behind the first, and two POLICEMEN move to pacify the  
Manageress, Ortiz starts towards Billy, shaking his head  
in weary disbelief.

ORTIZ

Okay. Drop the guns and put your  
hands above your head.

BILLY

It was a set-up.

ORTIZ

Do it now!

(CONTINUED)

192 CONTINUED:

192

Levels his pistol at Billy and Joey.

TRANSITION.

193 INT. CELLS - POLICE STATION - BLUE CITY - NIGHT

193

Billy sits on the bunk of the same cell that he was in at the beginning of our story. Joey is seated across from him. Reacting to the SOUND OF A STEEL GATE BEING UNLOCKED, Billy looks up to see that same Jailer. Billy gets up and moves to the bars of his cell.

JAILER

(unlocking cell)

I just knew you were full of shit the first time you was here. Who'd you like me to call this time -- the Governor?

He steps aside to let Billy out.

JOEY

Where you takin' him? Hey, talk to me, asshole!

Billy just has time to give Joey a look before the Jailer hustles him away. Joey watches them move down the corridor until a STEEL DOOR CLANGS SHUT behind them.

TRANSITION.

194 INT. REYNOLDS' OFFICE - POLICE STATION - NIGHT

194

Reynolds' massive frame leans over CAMERA and on this occasion there is none of his superficial affability.

REYNOLDS

I'm real sorry, Billy, but I'm not gonna be able to cover for you anymore. No, sir.

Seated on an upright chair with Reynolds looming over him, Billy meets the Chief's harsh stare without blinking.

(CONTINUED)

194 CONTINUED:

194

REYNOLDS

I just been out to that motel, and there's a dozen ways to figure out the evidence back there -- ten of 'em put you right up for murder one.

BILLY

You ever hear of self-defense?

Reynolds lifts Billy right out of the chair, shakes him.

REYNOLDS

I forgot. You're a real big lawyer around here.

With his toes barely touching the ground, Billy has the good sense not to reply, and Reynolds lets him fall back into the chair.

REYNOLDS

Fact is, you're turning out to be a nuisance. I can put you away ten times over, but it's gonna make waves. Mayor Jim Turner's son gone bad and all that. And I owe your dad. I guess that means that I owe you since he's dead.

He emphasizes the point by throwing Billy against the wall.

REYNOLDS

So here's what our investigation is gonna show: that slut over at the motel got blown away for cheatin' on her pimp, and he got blown away by two of Blue City's finest for resistin' arrest. They took you and that other dumb ass in for questioning, but I let you go, and you left town... Got it?

As far as he is concerned, the matter is already settled. He turns away to pick up the phone and punch a single digit. Billy speaks as Reynolds waits for a response.

BILLY

That's it, huh?

(CONTINUED)

REYNOLDS

(into phone)

Ortiz, come in here a minute...

He cradles the phone and turns on Billy again.

REYNOLDS

No, that's not it... You ever show your face in ten miles of town again, next week, next year, any time, you go straight to the farm.

Reynolds casually circles Billy's neck with his massive hand and squeezes it as if mildly interested to see what it takes to make it break.

REYNOLDS

Charge'll be anything from resistin' arrest to strikin' an officer -- anything that'll have you skin diving for those alligators at the State Pen... Let me tell you, Sonny, I got friends out there that'll make you believe forever's a real long time.

There is a KNOCK at the door. Reynolds lets go of Billy's neck, and Ortiz enters without waiting for a response.

REYNOLDS

Put him on his bike and see that he gets out of town, pronto.

He starts out of the room.

BILLY

What about Joey?

Reynolds turns back and his expression suggests that Billy may finally have overplayed his hand.

REYNOLDS

What about him?

BILLY

Let him go.

REYNOLDS

He ain't gonna be no trouble to anyone.

(to Ortiz)

Let Joey Ray go in the mornin'...

(MORE)

(CONTINUED)

194 CONTINUED: (3)

194

REYNOLDS (CONT'D)

(pointing at Billy)

But anyone sees this asshole again  
after he hits the highway, lock him  
up... Or better yet, shoot him for  
resistin' arrest.

He moves past Ortiz and leaves the office.

TRANSITION.

195 INT. CORRIDOR - DUTY ROOM - POLICE STATION - DAWN

195 \*

Ortiz ushers Billy down the corridor, not quite knowing  
what to say.

ORTIZ

Maybe it's the best thing goin'  
down. Truth is you just don't seem  
to fit in real good around here...

Billy's slow look makes Ortiz lapse into embarrassed  
silence, and moments later the doors open and they find  
themselves in the Duty Room, which is deserted save for the  
DESK SERGEANT, who immediately takes the envelope con-  
taining Billy's personal possessions from the desk, hands  
it to Ortiz, and moves away.

Ortiz starts checking the contents of the envelope. Billy  
watches Ortiz' meticulous attention to detail with  
sarcastic amusement.

BILLY

Well, Ortiz, you can say what they  
like about Blue City, but you sure  
got a great police force, don't  
you? How about your kids, are they  
gonna join the force and work for  
Reynolds, too?

ORTIZ

Hey, what the fuck are you talkin'  
about? I don't have any kids yet.  
Don't even have a wife.

He hands Billy the envelope.

BILLY

Well, like you said, maybe it's the  
best thing goin' down.

He turns to see the Sergeant hovering in the doorway, and  
walks out, leaving Ortiz gazing after him unhappily.

196 EXT. POLICE STATION AND STREET - BLUE CITY - DAWN

196

Two motorcycles stand side by side at the curb directly in front of the station -- one is Billy's, the other belongs to a young cop. Now, as he stands by his bike, the YOUNG COP is faintly apprehensive as he watches Billy approach with the Desk Sergeant.

SERGEANT

Take him as far as the freeway, make sure he keeps going...

The young cop's obedient nod is lost on the Sergeant, who is already on his way back into the station. Billy is moving towards his bike when...

KERCH (O.S.)

Hi, Billy.

Billy and the young cop turn to look.

197 ANOTHER ANGLE

197

The black limousine is parked just a few yards back on the other side of the street. Kerch leans on the fender, while Rex stands ready for action on the far side of the hood. Kerch calls out sardonically.

KERCH

It's okay, come on over, nobody's gonna hurt you.

198 NEW ANGLE

198

Seeing Billy start slowly across the street, the young cop doesn't know quite what to do, but he certainly knows better than to interfere, and in fact, winds up staying right where he is. Billy comes to within a few feet of where Kerch and his bodyguard are waiting.

KERCH

I see you got yourself a bodyguard, too, huh? Looks like things didn't turn out quite like you expected.

(pause)

Since Reynolds is finally running you out of town... I just wanted to tell you one other thing; you try taking one step against me from upstate or anything else, then that skirt and her brother both -- they're gonna get fucked up worse or dead. Probably dead.

For a moment it seems that Billy is going to take a whack at Kerch, but then he controls himself.

(CONTINUED)

198 CONTINUED:

198

KERCH

So long, Billy. Been real nice to know you. You're a real chip off the old block.

He turns away dismissively to get back in the car.

199 ANGLE ON YOUNG COP

199

Relieved and embarrassed to see Billy returning, he busies himself starting up his bike, and the two of them ride off side by side.

TRANSITION.

200 EXT. HIGHWAY AND BRIDGE - OUTSKIRTS BLUE CITY - DAWN

200

Still riding side by side, Billy and the young cop are leaving the deserted, early morning streets behind them. Passing a road sign bearing the legend:

YOU ARE LEAVING

B L U E C I T Y

THANKS FOR VISITING US

They recede from CAMERA and swoop up on to the apex of the bridge...

201 TWO SHOT

201

The two bikes slow down and pull up without any apparent prearrangement. The young cop raises the visor of his helmet and looks at Billy.

YOUNG COP

Nice bike.

Billy gives him just the ghost of a smile, REVS UP HIS ENGINE and takes off. The young cop watches him a moment longer, then negotiates a gap in the road divider and heads on back to town.

TRANSITION.

202 EXT. ROADSIDE BAR - MIAMI - DAY

202

ESTABLISHING SHOT: It is late afternoon and Billy's motorcycle is about the only vehicle parked on the gravel outside the ramshackle bar, the name of which -- STARLITE ROOMS -- is picked out on a broken neon sign. The SOUND OF TRAFFIC BELLOWING along the highway is constant.

203 INT. STARLITE ROOMS - DAY

203

Despite the name, there is, in fact, only one room. The worn imitation leather of the seats and bar suggests that the place once had pretensions, but now no more. There is a pool table which has seen no action in a decade, and just two customers. One is an Elderly Drunk, who guzzles beer from a can, the other is Billy, whose drink is just being freshened by the talkative young BARTENDER.

BARTENDER

Say, are you gonna be passing through Jacksonville?

Billy's shrug is massively indifferent -- he has evidently been enduring the man's conversation for a long, long time.

BARTENDER

Well, sure you are. Didn't you say you were headin' north for Savannah -- there's no way you can get to Savannah without hitting Jacksonville. I got a cousin works there. Great little bar -- The Plantation. You should stop by.

Billy nods, slips off his barstool and heads for the pay phone on the far wall, taking his drink with him.

BARTENDER

Man, you sure been giving that phone a work-out. Maybe you got the wrong number.

Billy does not even look back and the Bartender directs his monologue at the Drunk.

BARTENDER

How'd you like to spend an entire day callin' the wrong number, eh?

The Drunk, who looks as though he's spent his entire life doing just that, looks up briefly, but he's not much of a conversationalist either, and the Bartender lapses into morose silence.

204 ANGLE ON BILLY

204

Billy finishes dialing and waits. This time he finally gets a response, and he puts his drink on the shelf above the phone.

(CONTINUED)

204 CONTINUED:

204

BILLY  
(into phone)  
Hello...? Annie...?

He frowns, getting no more than an indistinct murmur.

CUT TO:

205 INT. ANNIE'S LIVING ROOM - BLUE CITY - DAY

205

The blinds are drawn, leaving the room in gloom. Annie sits on the sofa with the telephone resting on the coffee table in front of her.

BILLY (V.O.)  
Listen, I been tryin' to reach  
you... Where's Joey? Did they let  
him go, like Reynolds said?

ANNIE  
Yeah, they let him go.

Billy pauses, puzzled by her lack of animation.

BILLY (V.O.)  
I just wanted to tell him I couldn't  
of got very far without him... too  
bad we couldn't finish it. Anyway,  
I'm heading north.  
(getting no response)  
Where's Joey -- is he there?

ANNIE  
No. No, he ain't. Reynolds called  
at noon -- they found him out on the  
highway...

BILLY (V.O.)  
What d'you mean?

ANNIE  
That's right, the highway.  
In the ditch -- where they dump  
garbage. I had to go down to  
identify him. The police said  
maybe he was hit by a truck.

BILLY (V.O.)  
Shit! Kerch told me -- Listen,  
Annie...

ANNIE  
Told you what? It all came out just  
like I said! You got Joey killed!

Slams the phone down.

206 INT. STARLITE ROOMS 206

Billy cradles the phone, glances at his drink on the shelf without really seeing it, then goes to the bar to drop some money on the counter, and heads for the door. The Bartender looks at him curiously, but has nothing to say.

TRANSITION.

207 EXT. STREET - BLUE CITY - NIGHT 207

A white Mercedes two-seater pulls up at the traffic signal on the suburban crossing.

208 CLOSER ANGLE 208

The windows are open. Sitting at the wheel, Malvina lights a cigarette as she waits for the lights to change. Now she suddenly reacts to something O.S.

209 POV SHOT 209

A motorcycle goes over the crossing from right to left. The rider is Billy Turner.

210 ANOTHER ANGLE 210

Malvina throws up a hand to shield her face, and then, as the lights change, she lets in the clutch with a jerk, and goes scooting over the crossing towards the Turner house.

TRANSITION.

211 INT. CABIN - JOEY'S BOAT - HARBOR - NIGHT 211

A dim glow of light filters down from a translucent hatch in the roof of the cabin. Annie is lying fully clothed, curled up and fast asleep in her brother's bunk. The O.S. SOUND of a MUFFLED THUMP, as someone steps onto the deck above, causes Annie to stir in her sleep and turn over.

212 ANOTHER ANGLE 212

Cautious FOOTSTEPS are heard on the companionway, the door opens, and a shadowy figure slips into the cabin.

213 CLOSE SHOT - ANNIE 213

Her eyes open, she reaches for a gun under her pillow, and points it, as she tries to keep her voice steady.

ANNIE

One more step and I'll blow your head off.

(CONTINUED)

213 CONTINUED:

213

BILLY (V.O.)  
It's all right, it's me...

214 NEW ANGLE

214

He flips on the light and Annie sits up, blinking in the glare. She lowers the gun, and now, as he crosses towards her, she gets up and falls into his arms, sobbing in incoherent relief.

ANNIE  
I thought they'd come back for me...

He strokes her head.

BILLY  
It's all right, nobody's going to hurt you... Come on, I'm here now... You're gonna be fine.

ANNIE  
I'm sorry about what I said on the phone. I know it really wasn't you.

BILLY  
No, you were right. That's why I'm here. I got to make up for it.

She walks over to the table, picks up her bag.

ANNIE  
This came through on the computer run from Miami. I picked it up yesterday at work... Everything else was bullshit, except this.

She hands him a piece of paper.

ANNIE  
Marriage certificate. Perry Kerch and Malvina Bragg. October 17, 1975. No record of a divorce.

BILLY  
Kerch and Malvina are married.

(CONTINUED)

214 CONTINUED:

214

ANNIE

Before she married your dad. Unless  
she can prove a divorce, that's  
against the law.

BILLY

It's also what they call a motive.

An O.S. VOICE makes Billy straighten up.

ORTIZ (V.O.)

All right, Billy -- just step up  
here on deck...

They look up to see Ortiz at the top of the companionway,  
his gun pointing straight down.

ORTIZ

(as they hesitate)

Come on, move it.

As Billy continues to hesitate, Annie looks at him  
beseechingly and starts up the companionway. Momentarily  
masked by Annie as she climbs the ladder, Billy takes the  
gun from the bunk, slips it into his pocket and moves to  
follow her. He slips the marriage certificate into his  
pocket.

215 EXT. JOEY'S BOAT AND QUAY - BLUE CITY - NIGHT

215

Ortiz shakes his head in weary regret as Annie and Billy  
join him on the deck.

ORTIZ

Why in hell didn't you listen to me,  
man? Now everything's fucked. I  
got to haul your ass in.

Billy shrugs.

BILLY

You never say anything worth  
listening to.

Ortiz uses his gun to gesture at the police car that stands  
on the quay with its headlights doused.

(CONTINUED)

215 CONTINUED:

215

ORTIZ

Okay, fine. You always got an answer. Now get in the fuckin' car...

Billy shrugs again as if accepting his fate, and steps up onto the quay. Ortiz is about to follow, when Annie catches his arm.

ANNIE

Wait... I want to go with him.

Ortiz hesitates before nodding and waving her on.

216 ANOTHER ANGLE

216

Having fortuitously gained several yards on Ortiz, who has politely stepped aside to help Annie up onto the quay, Billy suddenly whips out a jackknife, and bends to slash the front tire of the car. Hearing the RUSH OF ESCAPING AIR, Ortiz looks to see Billy straightening up with the gun in his hand. There is a moment's pause. Annie looks from one to the other.

BILLY

What are we gonna do -- shoot each other?

Ortiz starts forward, then stops as Billy holds up his hand in a gesture that is almost a plea.

BILLY

Listen, if Kerch goes down, your friend Reynolds will be a local hero when he brings me in. I'm sure you guys will run this town real well -- but right now you're just in the way.

(starting to  
back away)

Why don't you take some time out to fix this tire -- should take you a half hour...

Seeing that Ortiz is hesitating, but has by no means acquiesced, Annie simply steps right in front of him and reaches out to hold the barrel of the gun. Seizing his chance, Billy turns and runs off into the shadows and now Ortiz no longer has a target. Annie turns her head to call out.

ANNIE

Billy! Wait...!

(CONTINUED)

216 CONTINUED:

216

Moments later the SOUND OF THE MOTORBIKE ENGINE ROARS in the darkness, the headlight springs on, and sweeps away towards the town. Annie lowers her hand from the gun and Ortiz comments on her suicidal gesture with a sarcastic frown.

ORTIZ

Muy macho, senorita. Muy macho.

He gestures dryly at the car.

ORTIZ

Now, you wanna help me change the flat?

He holsters his gun and moves to open the trunk of his car.

TRANSITION.

217 EXT. STREET AND TURNER MANSION - LATE NIGHT

217

The Turner Mansion -- lights on in several rooms... The old Victorian house glows like a jewel in the dark.

218 INT. LIVING ROOM - TURNER HOUSE - NIGHT

218

Malvina sits on the edge of the couch, nervously smoking a cigarette, as she watches a late night movie on the TV, with the volume turned down to a low murmur. Kerch enters from the hall. He wears a dressing gown over his shirt and trousers, and is carrying a large drink. Their eyes meet as he glances at the TV set with profound irritation, and though he restrains himself from saying anything, his contempt is manifest, and she turns back to the TV, deliberately feigning more interest than she really feels. Kerch goes to the big picture window and looks out.

219 POV SHOT

219

There is no movement across the dark expanse of lawn.

220 RESUME SCENE

220

Kerch moves to pick up the house phone.

KERCH

(into Phone)

Why aren't the lights on out there?  
What the hell d'you think I'm paying  
you for! Turn 'em on and go take a  
look around the house.

He starts to hang up.

221 INT. KITCHEN

221

Graf sits at the kitchen table. He has interrupted his meal of cold cuts to speak on the house phone. Now Graf hangs up with a disgruntled growl, comes back to the table to pick up a slice of ham with his fingers and stuff it into his mouth before starting for the back door.

\*  
\*  
\*

222 A FLOODLIGHT

222

snapping on, filling the frame with blinding white light.

223 EXT. HOUSE

223

Graf stands by an open electrical box. He pulls a second switch and another floodlight snaps on, bathing a section of the house and grounds with chalky, white light.

224 INT. LIVING ROOM

224

Kerch looks out of the picture window with a satisfied grunt, and goes to light up a cigarette holding it above the glass chimney of an old-fashioned oil lamp that decorates the long coffee table. Malvina looks up irritably.

\*

MALVINA

If you're so worried, why didn't you let me call the police in the first place?

KERCH

Because you were just acting hysterical again -- if he's really back, then I want the bastard dead.

\*  
\*

She gives him a look, then goes on gazing at the TV. He turns away, hesitates for a moment, then speaks with the gruff indifference of someone half-expecting a rebuff.

KERCH

You coming up to bed?

She rises and moves to the TV set, but then, instead of switching it off, she turns up the volume and raises her voice without looking around.

MALVINA

Not yet. I wanna see this.

KERCH

Why?

MALVINA

Because it's interesting.

(CONTINUED)

224 CONTINUED:

224

KERCH

(exploding)

Interesting!! How the fuck would  
you know? You're too fucking stupid  
to know what's interesting!

(pointing to TV)

That's a piece of shit!

MALVINA

Yeah? Well, kiss my ass! It's a  
lot more interesting than going to  
bed with you!

KERCH

You stupid slut. If your brains  
were half the size of your tits, you  
might know what was going on around  
here.

He turns to stalk out.

MALVINA

I'll tell you what's going on!  
You've been nuts ever since Jim  
Turner's kid came back.

KERCH

Don't fuck with me. I'm not in the  
mood for any of your bullshit.

Kerch strides on up the stairs and she turns back to the  
TV.

225 EXT. FRONT OF HOUSE

225

Graf is making his rounds under the bright floodlights. He  
pauses in front of the picture window and looks in.

226 POV SHOT

226

Malvina sits in semi-darkness, her face lit by the glow of  
the television set.

227 RESUME SCENE

227

Graf moves on towards the back of the house.

228 INT. MASTER BEDROOM AND BATHROOM

228

Kerch stands peering into the bathroom mirror, without much  
liking what he sees. He runs a hand through his hair,  
scowls at the result and starts back into the bedroom.

229 INT. LIVING ROOM 229

The movie has come to an end. Malvina gets up to switch off the TV, glances out at the lawn and reacts sharply... \*

230 POV SHOT 230

Billy is crossing the grass under the bright floodlights -- heading toward the front door. \*

231 RESUME SCENE 231

Malvina hesitates, then realizing that the door is unguarded, she scuttles out into the hall, and throws home the big, heavy bolt on the double doors, yelling out to Kerch as she does so.

MALVINA

He's out there! Out there on the lawn! Kerch, God damn it! Do you hear me! \*

She pauses between the hall and the stairs to look back through the living room.

232 POV SHOT 232

Billy stands looking in through the picture window.

233 RESUME SCENE 233

Malvina scurries away towards the kitchen.

234 EXT. FRONT OF HOUSE 234

Billy picks up a heavy, wrought-iron garden chair and throws it through the plate glass picture window. The shards are still falling as Graf appears from the back of the house. Billy is about to step through the broken window when Graf fires and misses. Billy whirls. But Graf's got him dead to rights. He levels down. Smiles. Suddenly two more shots and Graf falls dead. \*

234A BILLY 234A \*

slowly turns... Reynolds standing there holding a .44... \*

REYNOLDS \*

Nick of time, huh, Billy? \*

Pause. \*

REYNOLDS \*

We'll get these bastards. I don't want Kerch gettin' away with killin' your Dad any more than you do. I'll cover the back. You flush him. \*

(CONTINUED)

234A CONTINUED: 234A

Moves behind the wall. Disappears from sight. Billy looks puzzled, then heads for the house. \*

235 INT. KITCHEN 235

Malvina stands petrified in the middle of the kitchen. Now, as the echo of the last shot dies away, she turns convulsively and dashes out of the back door. \*

236 EXT./INT. GARDEN AND LIVING ROOM 236

Billy steps through the broken window.

237 INT. MASTER BEDROOM, HALL AND STAIRS 237

Kerch comes from the bedroom carrying a pump gun.

238 ANGLE ON LIVING ROOM AND STAIRS 238

Billy has crossed the living room, and now stands in the hall, looking up at the empty landing at the top of the stairs.

BILLY

All right, Kerch, come on down!

There is no response. From O.S. Kerch fires a blast at Billy who ducks back -- plaster flying out of the wall where he was standing. Kerch appears on the landing.

KERCH

You little prick! You think you can get away with this?

He comes down the stairs, fires another blast as Billy appears in a doorway and then disappears again.

239 KERCH 239

now stands in the middle of the living room. He turns, looks out through the broken window -- sees Graf's body. A SOUND. Kerch moves for the back of the house.

240 KITCHEN 240

Kerch enters. He fires as a form moves by the window from outside.

KERCH

I can't believe this! You little shit.

241 BACK DOOR 241

Kerch peers out into the expanse of the back lawn. Floodlights suddenly illuminate a portion of the yard. A SOUND from the greenhouse. BREAKING GLASS.

242 KERCH 242

nearly beserk... running toward the greenhouse... fires twice again.

KERCH

I don't believe this! Where the fuck are you?! What do you think you're getting away with!?

More breaking glass.

243 GREENHOUSE 243

dark within. Kerch enters.

244 BILLY'S SHADOW 244

moving among the rows of plants...

245 KERCH 245

moving among the aisles, shotgun ready.

KERCH

What the hell did you come back for? You idiot! Everything was okay!

246 BILLY 246

Now along the back wall -- he turns on the vaporizer -- pulls the hose out -- steam beginning to fill the greenhouse. Kerch fires in the direction of the sudden noise, but Billy has moved on.

247 KERCH 247

reloads, moves off again, searching for Billy.

BILLY (V.O.)

Why did you kill Joey? You had it made, Kerch.

KERCH

(fires in the direction of the voice)

I didn't! I didn't kill anybody! You just want the money!

Lights suddenly go on over Kerch's head -- mingle with the swirling steam.

KERCH

I don't want you coming in on my deal!

Fires again.

248 BILLY'S SHADOW

248

moving among the plants at the far end.

BILLY

You're stupid, Kerch.

Kerch fires -- glass brakes.

BILLY

And so am I.

Kerch fires again -- more glass breaking.

BILLY

We're both doing what Reynolds wants. He killed Joey. You and I try to kill each other. He nails the one that's left. Isn't that right, Reynolds?

249 KERCH

249

searching for Billy amid the steam and mottled lights.

KERCH

What bullshit!

BILLY (V.O.)

Come on out, Reynolds!

KERCH

He ain't here!

BILLY

Sure he is. As soon as you kill me, he kills you. And he takes it all. Doesn't have to share it with you any more.

KERCH

Bullshit!

Fires again. Breaking glass. Swirling steam. Moves. then Reynolds appears from behind.

REYNOLDS

Kerch!

Kerch turns and takes three bullets in the chest. Down, out and dead.

250 BILLY

250

moves quickly to another aisle, sees Reynolds bending over Kerch's today -- Reynolds lifts Kerch's shotgun... Billy runs on...

251 REYNOLDS

251

REYNOLDS

Got to kill you with Kerch's gun,  
Billy. Gonna look better that way.

Snicks the action.

REYNOLDS

Sure do hate havin' to kill J. W.  
Turner's son. But I ain't got an  
easy job. Ain't had an easy life  
either.

Smiles then moves forward...

252 BILLY

252

Now holding a rake handle. As Reynolds appears through the  
steam, he batters at the huge form. Lashes Reynolds about  
the head.

The shotgun blasts upward.

Billy moves forward -- still smashing with the rake handle  
-- then stumbles across a planter box -- goes down.

253 GREENHOUSE

253

Reynolds has held his feet, stunned but conscious -- blood  
pouring down his face -- pumps the shotgun -- levels down  
at Billy despite swaying from his battering.

REYNOLDS

Got to kill you, Billy. Got to.  
Feel real bad about it. Whole  
town's gonna be mine. Just like it  
was your Daddy's.

As he squeezes off, Malvina appears from behind and buries  
a sickle into his throat. Her thrust makes his blast wide  
of the mark. Planter boxes scatter among the steam as  
Malvina stabs him again and again. Finally his huge form  
drops to his knees, then pitches onto his face.

All is suddenly quiet as she stands over his dead body.

Billy pulls himself to his feet. She looks at him.

BILLY

It's all over.

Walks over to her.

BILLY

Except one thing.

(CONTINUED)

253 CONTINUED:

253

Takes the sickle from her hand.

BILLY  
Who killed my father?

MALVINA  
I did.

BILLY  
He found out you and Kerch were married.

MALVINA  
Kerch said I had to do it. We had to have the money. There was so much money. Look what it got us.

She laughs, then begins to cry. Billy puts his arm around her and leads her away.

254 FRONT OF THE HOUSE

254

Malvina and Billy stand waiting as Ortiz's squad car comes steaming up -- as it squeals to a halt in the driveway, Ortiz and Annie jump out.

Ortiz moves to examine Graf's body, while Annie rushes to cling onto Billy. Ortiz straightens up and Billy indicates the house.

BILLY  
There's another two in there.

ORTIZ  
Kerch and...

BILLY  
(evenly)  
Reynolds.

Ortiz gives him a long look, then simply turns away to reach for the radio-microphone in his car.

ORTIZ  
Code 37. Ortiz.

Crackle... response.

DISPATCHER'S VOICE  
Go ahead...

Ortiz continues to gaze at Billy and Annie as he responds.

(CONTINUED)

254 CONTINUED:

254

ORTIZ

We got a major disturbance. Full  
scale gunfight at 22 Roundey Street.

DISPATCHER'S VOICE

It's been called in. We've got  
everything on its way.

ORTIZ

Okay -- and send an ambulance, too.  
There's some dead people here.

He replaces the microphone and is starting back towards  
Billy.

ORTIZ

Okay, I did my job, now what the  
fuck happened here?

BILLY

She killed my father. Reynolds and  
Kerch made a deal to keep it quiet.  
Except Reynolds got greedy, so he  
had me doin' his dirty work.

ORTIZ

Sounds pretty simple, man.

BILLY

Pretty simple and real dirty... Go  
talk to her.

Ortiz heads over to Malvina.

Billy turns to look at Annie.

BILLY

You wanna come take a look at New  
Orleans? It's a great town.

Annie hesitates, then gives him a big smile.

ANNIE

When do we take off?

BILLY

About a week. I got some business  
here to get cleaned up; come on  
inside the house, it used to be a  
pretty good place.

He puts his arm around her and they head across the lawn  
toward the Turner Mansion.

FADE OUT.

THE END